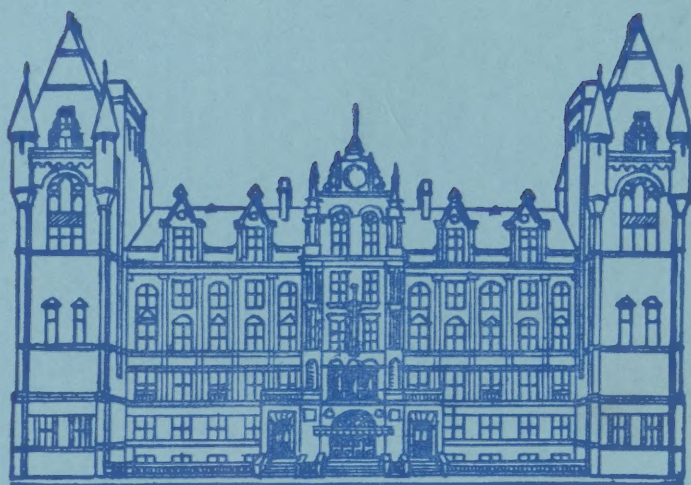


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THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND
THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life*

Volume 78, No. 2 1982

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CENTENARY CELEBRATIONS

We are fortunate in that the origins of the RCM are well documented. The arguments for founding it were discussed over many months; indeed H. C. Colles in his 1933 *Jubilee Record* traces back to the middle of the nineteenth century and to the Prince Consort the idea that musical education must be a matter of national concern. The foundation stone of the National Training School of Music was laid by H.R.H. The Duke of Edinburgh on 18 December 1873, on land granted by the Royal Commissioners for the Great Exhibition of 1851, and the School began work, on a five years' plan, on 17 May 1876, but it had no permanence.

In July 1878, however, H.R.H. The Prince of Wales (afterwards King Edward VII) convened a meeting at Marlborough House to set out the scheme for the Royal College of Music, appealing to all classes of society for a capital fund to endow a large number of open scholarships, and procuring from the Privy Council the Draft Charter of 1880.

By 28 February 1882 it was possible for him to launch the scheme at a meeting at St. James's Palace, and the centenary of that date was the start of our own celebrations and renewed fund-raising efforts. We have a formal Report of Proceedings on that auspicious 1882 occasion, with its nine substantial speeches. We are greatly privileged to be allowed to reprint here the main substance of the four understandably much briefer orations made at the 1982 meeting, which was attended by the descendants and successors of the very distinguished company of a hundred years ago.

H.R.H. The Prince of Wales said:

We are all assembled here to celebrate the centenary of an important national institution, the Royal College of Music, and in meeting in St. James's Palace we are in fact re-enacting an historical event, for it was here exactly 100 years ago, 28 February 1882, that my great-great-grandfather, King Edward VII, when Prince of Wales, addressed a distinguished gathering which included members of the Royal Family, the Archbishop of Canterbury, the Prime Minister, the Lord Mayor of London and other eminent figures in the life of the nation. The equally distinguished company assembled here today includes the descendants and successors of many of those who were present at the inaugural meeting, some of them having made long journeys to be with us, and wondering, no doubt, why their grandparents, or whatever, had become involved in such an enterprise on an afternoon in February.

In 1882 the state of musical education in this country left much to be desired, and the existing institutions did not then invite comparison with the great European conservatoires. It was my great-great-grandfather's ambition that the new College should be second to none in the facilities that it offered in the training of talented young musicians from all sections of the community, both from this country and from overseas. He wanted the new Royal College of Music to be to England what the Berlin Conservatoire was to Germany, what the Paris Conservatoire was to France, and the Vienna Conservatoire was to Austria — the recognised centre and head of the musical world. He would have been proud had he lived to witness the work of his College during its first one hundred years, and its important contribution to the high standing of British music today.

We should indeed be impoverished today without the works of Vaughan Williams, Holst, Bliss, Howells, Tippett and Britten, to mention only a few of the many composers who learned their craft at the Royal College of Music, and whose music will endure for centuries to come. Alongside the great composers a succession of great performing artists has emerged from the College. Amongst the conductors may be mentioned

Leopold Stokowski, Sir Eugene Goossens, Sir Bernard Heinze, Sir Charles Groves, Sir Colin Davis, Sir Alexander Gibson; and amongst the singers Dame Clara Butt, Dame Maggie Teyte, Sir Keith Falkner, Dame Joan Sutherland and Sir Peter Pears. Julian Bream, James Galway and John Lill are representative of the many instrumentalists who achieved an international reputation at an early age.

We could dwell for a long time upon the fine achievements and exciting development of the Royal College of Music during its first one hundred years, but I believe that we should today be looking forward and examining how we can build upon the solid foundations that have been laid.

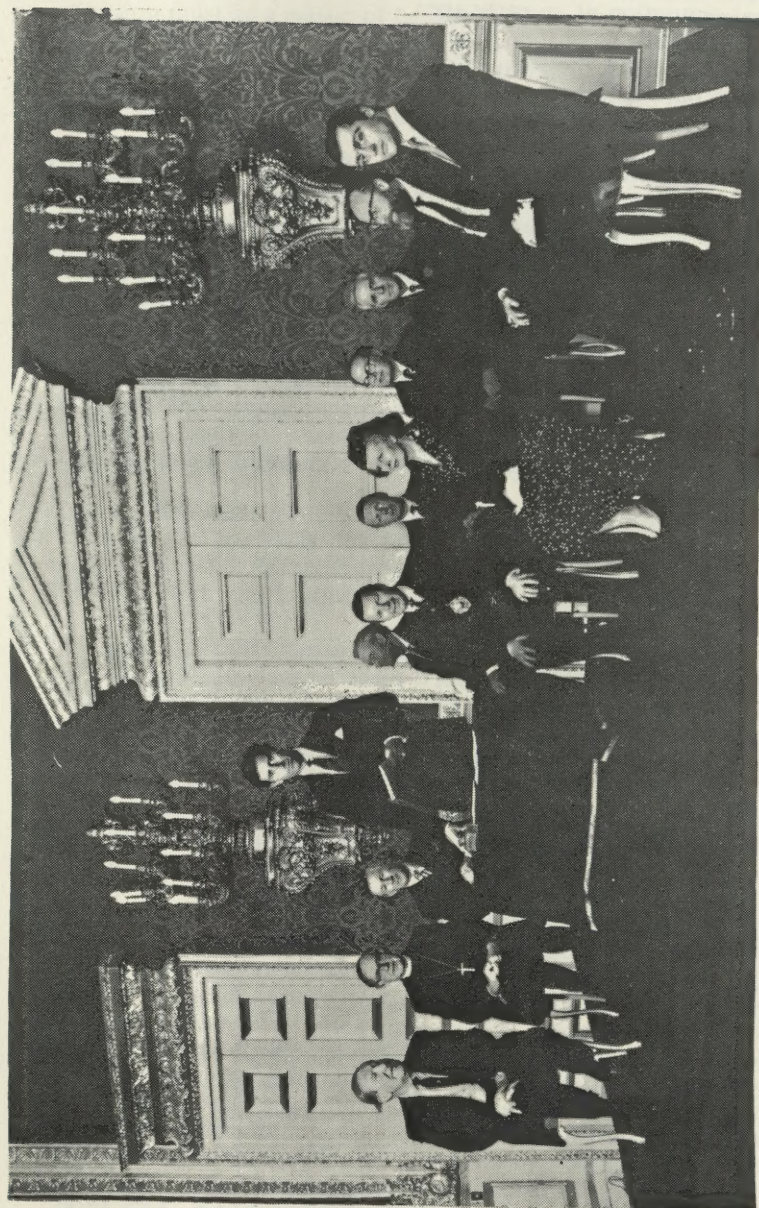
The College Council has, in preparing for the Centenary celebrations, considered an imaginative development plan prepared by Sir Hugh Casson (who is a Council Member of the College), in conjunction with his partner, Mr. David Ramsay. The first stage of this plan makes provision for a new Opera Theatre on a new site, with seating for 3-400 and an orchestra pit for up to 80 players. This is an urgent need, because the present Opera Theatre was converted in 1920 from an earlier lecture and examination room, below the Concert Hall, which was used as a storeroom by the War Office during the 1914-1918 war. The auditorium has always suffered from inadequate height, and it is not possible to fly scenery. The noise of activities in the Concert Hall above is also a problem, and there is a lack of backstage accommodation for scenery, property stores, wardrobe and workshop facilities.

The second urgent need is for the integration of the College's two libraries in a new library complex in the sub-basement of the main building, thereby making the most effective use of the College's existing resources, and providing essential private study areas and listening facilities.

The third immediate need is for a Discretionary Fund to enable the Council of the College, at its discretion, to meet the needs of students. For example, a century ago when the College was founded, the great need was entrance scholarships. Today most students receive mandatory grants to cover fees and subsistence during their three or four year courses, but those undertaking postgraduate courses are often unable to obtain a grant for such further study. The Council, through its Discretionary Fund, could assist highly talented students who under current legislation are not eligible for a grant. The Council would also be able to meet the most urgent needs for improved student accommodation and welfare.

The general level of attainment for a young musician seeking entry to a College of Music in this country is far higher than ever before, and if this talent is to be fully developed, we must endeavour to provide the best possible conditions and facilities for study. The training of musicians to the highest level is no easy task. There are no short cuts, and there is no alternative to many years of patient and dedicated effort. Although these are perhaps not ideal times in which to appeal for funds which are heavily competed for, it is nevertheless undeniable that music plays an essential part in most people's lives, and we all appreciate high standards. The talent that exists in the Royal College of Music is, I think, electrifying, and I can vouch for it. By investing in the talent and inspiration of the students, we would be actively encouraging enthusiasm, dedication and motivation which are needed in abundance. We will also produce pride in this country and respect abroad.

Ladies and Gentlemen, I make this appeal in the presence of my grandmother who, as a Patron of the Royal College of Music since 1938, and its President since 1952, has been associated with the College for 43



Illustrated London News

At St. James's Palace on 28 February 1982

Gen. Sir Victor FitzGeorge Balfour
The Archbishop of Canterbury
Sir William Gladstone

H.R.H. The Prince of Wales
The Earl of Iddesleigh
The Lord Mayor of London

Col. Richard Abel Smith
The Prime Minister
The Earl of Rosebery

The Marquess of Ailesbury
The Earl Granville
The Duke of Westminster

years, almost half of its existence. I know that over that long period she has developed a great affection for the College, and deep admiration both for the dedication of its staff and the dedication of its students. We both, I know, very much hope that the future of the College will receive as much attention in 1982 as its predecessors gave it in 1882.

The Prime Minister said:

I am very happy to be here to represent Her Majesty's Government at the celebration of the Centenary of a great musical and educational institution.

As His Royal Highness has reminded us, the meeting a century ago which this gathering re-enacts, was attended by one of my predecessors, Mr. Gladstone. Now he and I differ in many respects. I can't match his hat, his collar, or even his politics, though we might have shared some ideas in common about finance. But in at least one respect, however, I would agree, and that is on the importance of music in the fabric of our national life. A healthy, national musical tradition and an active, flourishing musical life are indispensable elements in the vitality and variety of any society. That is the point that is made by Richard Wagner in words and in music of an unforgettable nobility in the closing minutes of *The Mastersingers*. Britain today is fortunate in these respects. The renaissance in British music which was beginning when the College was founded has flowered mightily. London is now the acknowledged musical capital of the world, but it is only the apex of the structure of flourishing musical activity all over the country, and music by British composers and the playing of British musicians are sought and respected the world over, as never before. These things are a glory of our present time and a heartening augury for the future. None of this could be achieved without institutions like the Royal College. National Conservatoires of Music, in which the young musicians on whom that future depends learn their craft from the finest masters, are equipped to carry forward the tradition of excellence in that art.

But of course, as Rocco reminds us in the First Act of *Fidelio*, this can't be done without money, so I am very glad to be able, on behalf of the Government, to support the Appeal which is being launched today, for funds to provide improved facilities in which the Royal College can carry on the work of training our young musicians, and I can commend the Appeal to you in more than words, because I have brought my present to the party, subject to Parliamentary approval; that is, the Department of Education and Science will match your donations, pound for pound, up to a sum of £200,000 in the coming financial year, to fund the capital projects which form the basis of the Appeal.

Your Royal Highness, in this spirit I am happy to be here to join you in congratulating the Royal College of Music on the achievements of its first hundred years, and in giving it my best wishes for achievements of no less distinction and splendour in the century to come.

The Lord Mayor of London said:

In our responses, following the most interesting and historic address by Your Royal Highness, I find myself speaking after the Prime Minister and before Sir David Willcocks. In these awesome circumstances I am consoled by reflecting upon Sir Thomas Beecham's observation that, as long as you start on the right note and finish on the right note, it does not much matter what happens in the middle.

Clearly the occupant of my office 100 years ago and I have much in common. He stated: 'I have always found that the object for which I am asked to appear before the public is not oratorical. Happily for me I have not time to prepare set speeches and therefore I never annoy by long orations'.

However, there is a significant difference between the times of Lord Mayor John Ellis and my own. Music is better performed now than 100 years ago and better appreciated in this country. If I may be slightly parochial, the amount of music to be heard and enjoyed by a wider audience in the City has increased considerably in the past 100 years. One has only to mention the many lunchtime concerts in the churches in the Square Mile, and of course the Barbican, which is to open next week, adds an enormous new dimension.

It is a special joy to me that the Royal College celebrates its Centenary, having nourished the skills of its students to ensure that people everywhere may indulge their love of music at the hands of the best trained musicians in the world. I envy my successor who will stand here one hundred years hence. In the meantime I wish well the College and its Appeal.

The Director of the Royal College of Music said:

I wish on behalf of the Council of the Royal College of Music to express our gratitude to Her Majesty The Queen — Patron of the College and sometime President — by whose gracious permission we meet here in St. James's Palace.

During the last 100 years seven members of the Royal Family have honoured the College by being Patrons, and seven have held the office of President. None has been Patron or President for as long as Her Majesty Queen Elizabeth The Queen Mother — Patron since 1938 and President since 1952.

Your Majesty, I thank you for your sustained interest in and devotion to the College during almost half of its existence. Your annual visits to the College to meet the staff and students have given great pleasure, but none more than that of last November when you conferred upon His Royal Highness The Prince of Wales the Degree of Doctor of Music.

Your Royal Highness, the College is deeply grateful to you for having agreed to be the President of our Centenary Appeal and for launching it today in this distinguished company.

I wish to express our thanks to the Archbishop of Canterbury for his delightful sermon in Westminster Abbey, to the Prime Minister and to the Lord Mayor of London for their generous response and good wishes, to our Appeal Patrons and to the members of the strong Appeal Committee who have kindly agreed to work hard, individually and collectively, to ensure the success of the Appeal and the realisation of its aims. These aims are set out in the Appeal Brochure which will be handed to all persons leaving the Palace.

According to the Official Report of the 1882 Meeting, after loud cheers for the Prince of Wales, 'the meeting broke up'. The Report of our 1982 Meeting will doubtless read somewhat differently — perhaps something like this: 'After prolonged applause for Her Majesty Queen Elizabeth The Queen Mother and for Their Royal Highnesses The Prince and The Princess of Wales, those attending the meeting repaired to the adjoining rooms where champagne was served (thanks to the generosity of Taittinger) and all were enabled to drink to the prosperity, during its second century, of the Royal College of Music.'

Preceding the secular celebratory meeting was a Service of Thanksgiving in Westminster Abbey, attended by our President and Patron, Queen Elizabeth The Queen Mother, and His Royal Highness The Prince of Wales, the President of the College's Centenary Appeal, accompanied by The Princess of Wales. The Director in his Address on 4 January (printed in our last issue) listed the College's many composers contributing. The

First Lesson, from Ecclesiasticus 44, was read by the Chairman of the College Council, Council Palmer, and the Second Lesson, from 1 Corinthians 12, by His Royal Highness.

We are grateful to the Archbishop of Canterbury for permission to reprint his Sermon:

Sermons divide where music unites. That was one of the messages of my predecessor, Archbishop Tait, at the meeting which founded the Royal College of Music, a hundred years ago today.

It's true he undermined his authority by admitting he was tone deaf. I cannot claim to be a musicologist, but at least I do not labour under my distinguished predecessor's difficulty and, being married to a musician, I have a resident tutor.

Archbishop Tait was, of course, right: music in itself unites diverse forces and themes. The process of composition binds together a variety of instruments in the orchestra and brings harmony out of an interplay of musical ideas, sub-plots and leitmotifs.

Music also clearly transcends cultural and linguistic divisions. You do not need to know German to appreciate Beethoven. But I wish to spend the time allotted to me in considering another barrier which music can surmount.

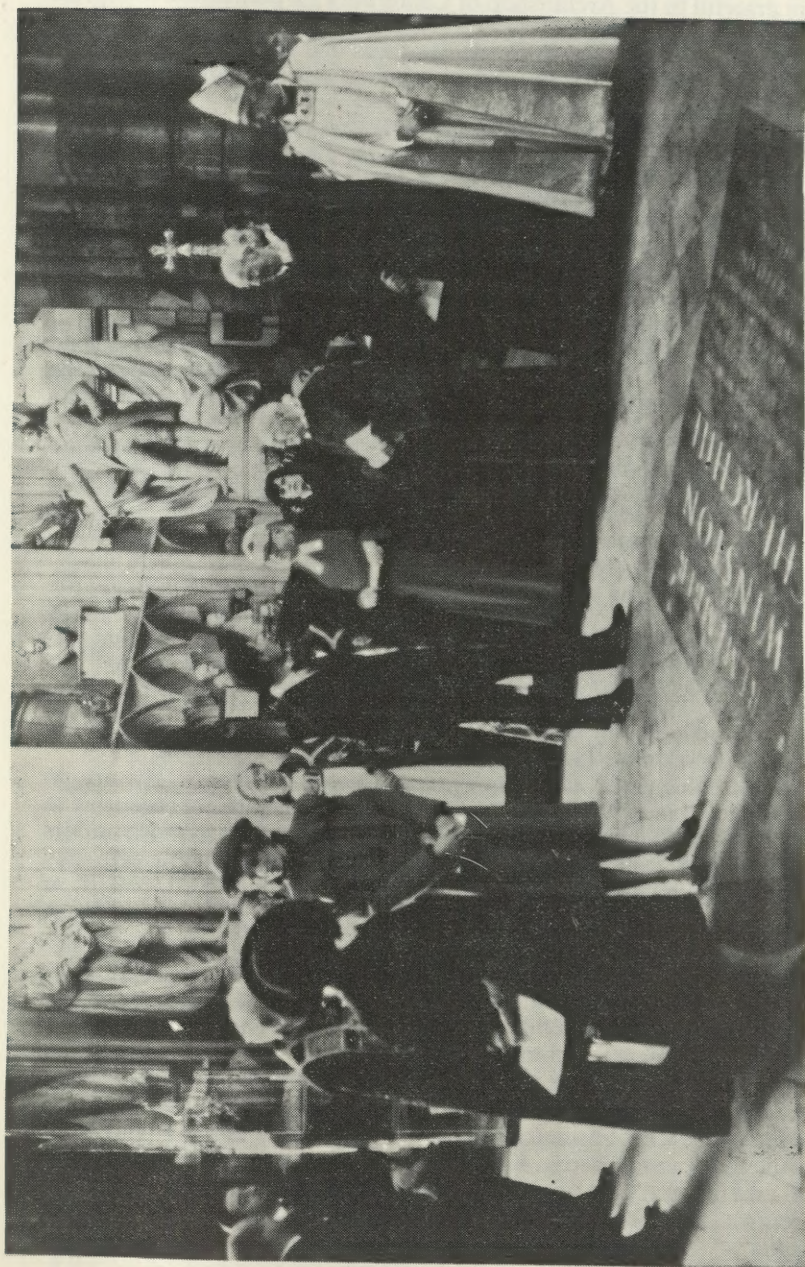
The Royal College of Music was launched with words. The meeting convened by the Prince of Wales at St. James's Palace in 1882 was a veritable Gabfest: nine long speeches. One hundred years later, we are celebrating the centenary with music and the preacher has been warned to confine himself to a modest ten minutes.

I do so gladly and willingly, for a very important reason. During the last hundred years, we have been battered by words: newspapers; radio programmes; advertisements; election addresses; sermons. So we are properly suspicious of rhetoric and the obfuscating jargon of bureaucracies and official organisations. We are constantly being challenged and called in words, but very often we fail to be convinced by them as a way into truth.

Music, by contrast, does not evoke such weary cynicism. We are, in large numbers, receptive to music in a way in which we are not receptive to words. Music has become available, not just to an elite but, as the founders of the Royal College envisaged and worked for, music is now the property of vast numbers of people in our country. Through a standard of performance and virtuosity which must be without equal in our history, through the concert-hall, the long-playing record and radio, music has become available to millions and, for them, it constitutes a door through a world, soiled and imprisoned by definitions, into those uplands described by Elgar and Vaughan Williams where even the sombre shades are somehow more intense and more elevating.

One hundred years ago, music occupied a lowlier place in our national life than it does now. Long past were the days of the seventeenth century, when music was still considered to be a key to understanding the universe, and when there was still some lingering respect for music which had been a central and integral part of mediaeval education. The poet Dryden, in his *St Cecilia's Day Song* for 1687, represented the end of this ancient tradition:

From harmony, from heavenly harmony
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man.



Near the West Door of Westminster Abbey before the Service of Thanksgiving
on 28 February 1982

This rather exalted language reminds us of music's particularly close relationship as a handmaid to religious sentiment but, by the eighteenth century, music had been somewhat degraded, either to a rather undistinguished role in church or to the status of a mere amusement. By the eighteenth century, man might or might not have an ear for music, just as he might or might not have a leaning to piety. English music in this period became a rather dull echo of continental trends, or actually relied upon the importation of continental masters like Handel.

This pattern remained virtually unchanged until the later years of the nineteenth century. England did not share in the revolutionary ardours of the end of the eighteenth century which, on the Continent, produced a seismic shift to the grand and romantic music associated with Beethoven and his followers. We were rather a musical backwater and, even as a handmaid to religion, music was slapdash.

When Samuel Wesley's anthem 'Blessed be the God and Father' was first sung in Hereford Cathedral on Easter Day 1833, the only adult member of the choir present was a single bass — the Dean's butler. On another occasion, this time at St Paul's, Handel's *Hallelujah Chorus* was chosen for the anthem, but during the service a message was sent to Goss in the organ-loft that only one tenor and one bass were present. 'Do your best', he replied, 'and I will do the rest with the organ'. No wonder that Mr Gladstone, speaking at the meeting which inaugurated the Royal College, said, when describing the state of Church music, 'I cannot use any epithet weaker than one which would perhaps shock the meeting'.

One of the specific objects of the founding of the Royal College of Music was the elevation in the standards of church choirs, but I suspect that there was something much deeper involved: a profound sense that music was no longer an amusement, or a divertissement; it was once again central to a culture which needed to escape from the imprisonment of rationality and definition and analysis. It is very significant that so many of the great students of the Royal College have found it difficult to affirm any Christian conviction in creed or words but, in their music, they have, it seems, been drawn irresistibly to religious themes, not only to the texts of the liturgy but also, like Vaughan Williams, represented in this service by his setting of Psalm 47, or like Benjamin Britten, to an attempt to express the mystery and wonder that lies on the margins of the desert created by prose.

Music is for so many the door into the realm of the spirit; their way over the boulders, the obstacles deposited by a century of linguistic criticism. The Church has, in consequence, honoured the great musicians over the past hundred years. Archbishop Tait admitted that, although tone deaf, he had the power to confer the degree of Doctor of Music, and no one can deny but that this privilege of the Archbishop of Canterbury has been used very wisely over the past one hundred years. Only yesterday, I discovered that our distinguished organist, Sir George Thalben-Ball, received his Lambeth Doctorate of Music on November 27th, 1935. That recognition was well deserved and farsighted, just as this celebration in music and comparatively few words is exactly as it should be. It was Browning, a hundred years ago, who wrote:

Sorrow is hard to bear, and doubt is slow to clear,
Each sufferer says his say, his scheme of the weal and woe:
But God has a few of us whom he whispers in the ear;
The rest may reason and welcome: 'tis we musicians know.



H.R.H. The Princess of Wales receiving a bouquet from Clara Yip
at the Royal Albert Hall on 14 March 1982

'Not everyone who says Lord, Lord, shall enter into the Kingdom of Heaven'. Not everyone who *sings* Lord, Lord, shall enter the Kingdom of Heaven. Only those enter the Kingdom who *do the will* of the God and Father of Our Lord Jesus Christ.

But for multitudes today, thanks to the Royal College, music provides a unique environment and climate in which God may be found, His healing experienced, His will known and the power to do that will given.

That's why Westminster Abbey — this great Christian, Royal and national shrine — is the focus of our united gratitude and celebration.

Thanks be to God.

The RCM gave its first Centenary Appeal Concert in the Royal Albert Hall (with which it originally had close associations) on Sunday, 14 March, 1982. The performance of the *Grande Messe des Morts* by Berlioz was sponsored by I.B.M. United Kingdom Limited.

The generosity of the Bach Choir members in adding their forces and musicianship to those of the RCM Chorus was greatly appreciated, as was that of the Royal Academy of Music in providing additional brass players to supplement the RCM Symphony Orchestra and its special cohorts of percussion and brass bands. Robert Tear was the soloist, and Sir David Willcocks the conductor.

THE DIRECTOR'S ADDRESS, 26 APRIL 1982

I devoted the greater part of my Address at the beginning of last term to the plans which were then being made to mark the Centenary of the founding of the Royal College of Music on 28 February 1882 by a Service of Thanksgiving in Westminster Abbey, followed by a Reception in St. James's Palace. Every seat in Westminster Abbey was occupied for the Service, which was broadcast on Radio 3. The music chosen reflected the enormous contribution which members of this College have made to Anglican Church Music during the last hundred years.

With regard to the Reception at St. James's Palace, I said in my Address 'I have little doubt that the Reception on 28 February 1982 will be an occasion when those present will not only focus their attention upon the splendid achievements of the College during its first 100 years, but will pledge themselves to work for its continued growth and prosperity'. When I spoke those words I was not in a position to reveal that it was hoped that His Royal Highness The Prince of Wales would agree to be President of our Centenary Appeal, thus identifying himself with its aims. This hope was fulfilled, and the Prince of Wales launched the Appeal at the Reception at St. James's Palace, just as his great-great-grandfather had done exactly a hundred years earlier before a distinguished company that included the Archbishop of Canterbury and The Prime Minister and the Lord Mayor of London.

In advance of the launching a very strong Appeal Committee had been formed and had had its first meeting at Buckingham Palace on 3rd February. At the invitation of The Prince of Wales, Mr Leopold de Rothschild had become Chairman of the Committee and the Countess of Airlie had accepted the office of Vice-Chairman.

An Appeal Brochure had also been prepared, giving a brief history of the College, stating the objects of the Appeal, and including gracious messages of support from both our Royal Patrons — Her Majesty The Queen and Her Majesty Queen Elizabeth The Queen Mother — from The



The President conferring the honorary degree of Doctor of Music
upon Sir Adrian Boult at Clarence House on 1 April 1982

Prince of Wales, and from Sir Keith Joseph (Secretary of State for Education).

As most of you will already know, the main objects of the Appeal are:

1. the building of a new Opera Theatre with seating for 300-400 and an orchestra pit for up to 80 players,
2. the conversion of the whole of the sub-basement of this main building into an integrated library-complex, housing our existing Parry Room Reference Library and Wolfson Lending Library,
3. the establishment of a Council Discretionary Fund, to enable the Council to help in meeting the changing needs of students in the years to come, with particular reference to bursaries for those who may be ineligible for grants, and to student accommodation and welfare.

Provided that building can begin this summer or in 1983, the cost of the first stage of the Building Development Programme, which includes the new Opera Theatre, the Library-complex, the Students' Common Room and other facilities is estimated to be £2,750,000. In addition, £1,000,000 is being sought for the Council's Discretionary Fund.

Later phases of the Development Programme, which include the construction of a new recording studio, and additional rehearsal and teaching rooms, are part of the long-term aim to bring the facilities of the College up to standards appropriate to the 1980s. The cost of implementing in full the Centenary Development plans is in the region of £8,000,000.

It is a formidable task in the present economic climate to raise such a sum, but I believe that there exists towards this College an immense fund of goodwill, which must somehow be translated into cash during the coming year. Each one of us must work for the successful conclusion of the Appeal.

It is an Alice-in-Wonderland situation that, concurrently with our determined efforts to ensure the success of the Centenary Appeal, we are being forced to give urgent consideration to ways and schemes of economising over expenditure during the coming years, in order to live within our means. In a recent Address I explained the problems with which the College would be faced by the progressive reduction in real terms of the grant from the Department of Education and Science, and our determination to preserve as far as possible the quality of the musical education provided.

Through many forms of saving we managed to get through the financial year just ended without drawing upon our slender reserves, but further economies of a permanent nature will be needed in the current financial year.

These economies will necessarily affect all of us at the College, and there will therefore continue to be full consultation by the Administration with all Professors, with the Administrative Staff and with Students in order to ensure that the savings which have to be made have the least damaging effect on the work of the College. The various Unions will also be consulted on matters which concern them, and I know that we can count upon their continued constructive help over our financial problems.

The main thrust of the Appeal to date has been towards the large Trusts and other Bodies whose charitable objects include education in general and music in particular, and also towards major commercial concerns such as banks, insurance companies, oil companies and breweries. The response has so far been encouraging, and to date, just two months after the launching of the Appeal, more the £650,000 has been forthcoming in gifts and promises. This sum includes £200,000 from the Government, the Prime Minister having announced at St James's Palace



The President conferring the honorary degree of Doctor of Music upon Dr. Herbert Howells at Clarence House on 1 April 1982

that the Government would match, pound for pound, donations to the Appeal up to £200,000 for capital projects in the current financial year.

The Appeal will now be directed to past and present members of the College, from whom I am hopeful of a generous response. All donations will be personally acknowledged by me, and a list of contributors will be laid before the Council and before the Appeal Committee at regular intervals. It need hardly be said that the more that Collegians are seen to have contributed to the Appeal, the easier it is for approaches to be made to potential donors who have little or no connection with the College.

A sub-committee of the main Appeal Committee, under the chairmanship of Mr Ian Hunter, has been formed to consider the many suggestions which have been put forward for fund-raising activities during the coming months.

Those under active consideration at the present time are:

1. A Royal College of Music Marathon at the College on Saturday 23 October, along the lines of the recent very successful English National Opera Marathon. I shall be consulting the Students' Association Committee over the precise form that the Marathon should take. It has been suggested that for part of the day, an orchestra might be available, so that people who have long cherished an ambition to conduct one can indulge themselves in that delightful occupation for a few minutes, for an appropriately exorbitant charge. The Director might even be persuaded to devise an appropriate certificate of competence or incompetence for an even more exorbitant charge! Some time during the day there might be an auction.
2. On 28 November there will be a performance in the Royal Albert Hall of Mahler's Eighth Symphony, sponsored by Book Club Associates who will also be sponsoring a Carol Concert there a week later. The College will derive considerable financial benefit from both these concerts, as indeed it did from the performance of the Berlioz Requiem last month which, thanks to the sponsorship of IBM (UK) Ltd., produced a surplus for the College in excess of £10,000.
3. On 30 January 1983 there will be a celebrity concert in the Royal Albert Hall, headed by Sir Georg Solti, for which there will be a large orchestra composed, I hope, of Professors as well as Students. It is hoped that a number of internationally famous artists will be participating in this concert.
4. On 12 March 1983 there will be a celebrity concert at the Royal Albert Hall of past students of the College, sponsored by Book Club Associates.
5. On 23 May 1983, as I have already told you in a previous Address, there will be a Gala Concert at the Royal Albert Hall, sponsored by Commercial Union Assurance, to celebrate the Centenary of the granting to the College of its Royal Charter. The programme will be televised 'live' and will provisionally include the Ritual Dances from Tippett's *The Midsummer Marriage* conducted by the composer, and the first performance of a new work by a student for which a competition will be held in the autumn of this year.

Other events include a Royal Opera House Gala Concert on 5 June 1983. The possibility of a Pop Concert is also being explored.

I wish to take this opportunity of thanking Mr Hunter and the members of his sub-committee for the time and trouble that they are taking over these special events which should bring considerable financial benefit to the College. The members are all busy people, yet they are making time

to help the College in connection with our Appeal.

Also active on behalf of the College is another sub-committee under the chairmanship of Mr Ronald Denny of Rediffusion, to whom we should be very grateful. This sub-committee is exploring the possibilities of increased publicity for the College by way of television, radio, recording and films. Already plans are in hand for a film about the College to be made by Mr James Archibald with, it is hoped, a generous subvention by Capital Radio. Mr Archibald has recently completed a very successful film of the Royal Academy of Arts, following other films depicting music in Britain which have been well received. In the recording field, consideration is being given to the issue of a commercial long-playing record or cassette of the music sung in Westminster Abbey on 28 February, and of copies of the private recording of the Berlioz Requiem at the Royal Albert Hall on 14 March, details of which will appear in the *RCM Magazine* in due course.

I ought to emphasize that all the planned Appeal events that I have mentioned are in addition to the normal full programme of concerts within the College.

The centenary of the birth of Stravinsky will be marked by two concerts on 17 June (Stravinsky's birthday) which will include his Mass, the Piano Concerto, and *Pulcinella*. Earlier in the term the Students' Association will give a semi-staged performance of *Renard*, and Mr Christopher Adey with the Sinfonia will perform *The Firebird* Suite. The Sinfonia under Mr Adey will also give the first performance on 29 June of Humphrey Searle's *The Three Ages* — a College Centenary Commission — in the presence of the composer. Also in that programme will be Peter Racine Fricker's *Dance Scene* Op. 22, with the composer present. I regret that it will be necessary to postpone the first performance of another College Centenary Commission scheduled for 13 May, as Mr Martin Dalby has been unable to complete his orchestral work in time.

On 27 May we shall have the opportunity to pay tribute to Mr Angus Morrison, our Senior Professor, on the eve of his birthday. In the concert in his honour he will play the solo piano part in Constant Lambert's *The Rio Grande*, a work dedicated to him, of which he gave the first performance more than fifty years ago.

The programmes to be given this term by the 20th Century Ensemble and by all the College Orchestras seem to be particularly interesting and enterprising, so I hope that it will be a rewarding summer for us all.

The Director then introduced Mr Colin Horsley, who gave a recital of works by Chopin, Skryabin, Stravinsky, Medtner and Ravel.

A propos the Director's reference to a possible conducting certificate: in 1940-1 the Editor was trying to learn about electricity and magnetism from an Army textbook. He was delighted to find, following the explanation of (electrical) Resistance whose unit of measurement of impedance is the ohm, an explanation of Conductance, whose unit is (reciprocally) the mho, which measures 'the ability of a conductor to conduct'. A convenient scale for critics (and players), especially to measure those from and through whom music does not flow easily? ('X is only worth 'arf a mo'.')

GIFTS

The WORSHIPFUL COMPANY OF CUTLERS: a Cutlers Company Scholarship of £300 in memory of the late Past Master, Charles Victor Jacobs. It has been awarded to Charles Daniels.

Miss WINIFRED FOX: a legacy of £3,000 in memory of her brother, Dr Douglas Fox.

Mrs KATHERINE HENTON: £500 to provide from the income an annual ADAMI Prize for piano accompaniment, in memory of her mother.

Mrs W. A. M. HILL has bequeathed her viola, of German origin ca. 1900. The LEVERHULME TRUST has made a grant of £16,200 over a period of three years, to provide three postgraduate scholarships.

Mr and Mrs MICHAEL MORRISON £250 and Mrs MARJORIE ZIFF £100 to mark the 88th birthday of Mr Peter Morrison.

SIR PETER PEARS: a portrait photograph of Benjamin Britten, for the Britten Room.

Mr and Mrs KENNETH WAGG: a John Spencer baby grand piano, placed in the Students' Common Room.

Miss K. M. WOODHEAD: a violin, case and two bows, and a £10 donation.

Gifts to the Library have included a catalogue of double-bass music from ADRIAN CRUFT; contemporary Norwegian music and recordings from DAG FLUGE; Michael Jessett's guitar music, sketches and compositions from Mrs JESSETT; a large collection of violin music of the late Daisy Kennedy from Mrs KRISH; manuscripts of works by the late Philip Levine (student ca. 1911) from his sister, Miss R. LEVINE; nine published works for piano by his late father, Georges A. Rubissow, from Dr GEORGE RUBISSOW; contemporary scores from STEPHEN SAVAGE; Elisabeth Schwiller's *The Way to Sing* from RALPH SCHWILLER; a small collection of music from DAVID WARD; and twelve copies of Vaughan Williams' *Five English Folk Songs* from THE DIRECTOR.

Letter to the Editor

Sir,

We have been revising and cleaning the programmes, press cuttings and photographs of Opera School productions from 1885 to the present day, and find that there are many gaps in our collection, notably for the following years: 1885-1921; 1924 'Hugh the Drover'; 1931, and 1933 to 1945.

If anyone has programmes, press cuttings, photographs or any other interesting documents about any Opera School productions which we could borrow to copy, we would be very grateful and would take great care to return them safely.

Before sending any material could Members please write to my secretary, Mrs. Nidia Clarke, giving her the details.

With many thanks,

Yours,

BRYAN DRAKE

Director of the Opera School

Not much response has yet been received to the leaflet distributed three issues ago, asking for material for the Pictorial Record of the College's first hundred years, which is in preparation. It is still not too late, especially for pictures from the last fifty years, and any snapshots will be welcome; it may be possible to 'clarify' them, like those from Marjorie Howe included in our last issue. Please send what you can, at once, to Miss Nathalie McCance, the Assistant Keeper of Portraits.

METAMORPHOSIS

The Background

What was true of the Royal College of Music just about a hundred years ago remains valid to-day. Those invited to teach there in whatever capacity, major or minor, consider it an honour and indeed a privilege. From the outset the RCM has commanded the sterling loyalty of its staff of professors, whether internationally-known artists like Jenny Lind, balls-of-fire-like Stanford who led the College's opera and orchestra to their early triumphs, or those who had emerged from within the system like Charles Wood and Vaughan Williams.

Though their College fees were never princely, the professors went about their business in good heart. By teaching at the College they reckoned to put back into the profession — and its future — something of what they had gained from its successful practice, just as to-day's professors do. In those days, the question of a very low rate of remuneration rarely arose, for, although like present professors most of them enjoyed other sources of income from their professional activities of various kinds, there was not continual inflation, consequently their non-College income was worth more in real terms than it would be now.

Ever-increasingly in the decades after the last war, inflation took its toll. The resulting financial *Angst* was compounded when it became clear that although private fees had signally failed to keep up with the rise in the cost of living, nevertheless advanced College students could earn more per hour than their mentors were receiving at the highest hourly rate in the College itself. Gradually the professorial body began to realise that teaching at the RCM was something of a luxury, that it was in effect subsidising the College.

After years of suffering and overcoming financial crises, the College had come under Grant-in-Aid from the Department of Education and Science, but this proved a very hit-and-miss affair. Came 1975, and a Deficiency Grant Aid scheme was worked out for the benefit of the RCM and RAM. In effect, this meant that both institutions were taken under the wing of the DES, for whose assessors financial requirements had to be exactly foreseen, charted and justified. Among those with a particular interest in all such calculations were of course the professors, whose position had by now deteriorated both further and faster.

CHRISTOPHER GRIER

The Process

'Man doth not live by bread only' — thus the Old Testament, quoted in the New. RCM professors of every previous generation would have agreed. However, if a professor in College's centenary year, while likewise agreeing, nevertheless adds 'But also man cannot live by even Mozart alone' does this mean that today's professors have become tainted, mercenary creatures, so concerned with money that they cannot be compared with their predecessors in unselfish devotion to their students, to College, to their art? I do not think so. The reason is simply the unfairness of inflation, especially in the unprecedented degree to which it has afflicted this country during the last twenty years; in its effect not only upon obvious victims on fixed incomes but upon those such as self-employed members of our profession, encountering resistance and even resentment when trying to raise fees sufficiently to compensate for rises in the cost of living, and thus becoming steadily worse off in real terms.

Of course it has always remained an honour and a privilege (in Christopher Grier's words) to teach here; but while this was a consolation

for the degree of financial sacrifice that had always existed, inflation caused the situation to be out of all proportion, and it seemed particularly unjust that the more of a working week a professor spent teaching in College, the greater was his loss compared with what he could earn outside. ('He', I add hurriedly and surely unnecessarily, includes 'she'.) This could not ultimately be in the best interests of the RCM.

The position was unusual, in that the Director and senior Administration were just as concerned as the professors to have teaching fees brought up to the proper level, but College did not hold the purse-strings. The Department of Education and Science, which did hold the purse-strings, was not permitted throughout the period of government pay-pauses in the 1970s to make the necessary funds available. Therefore, as the wholly sympathetic College could do nothing to help the professors, many of them held discussions, with Peter Element the leading light, to see what might be done. Staff associations had been formed in other London music colleges, and it was felt that here, too, there was now a need for an association of professors which could make their plight known outside College, and bring some influence to bear.

A working party of twelve professors was formed in March 1976, under the Chairmanship of John Lambert, to set about the complicated task of forming an association. So much care had to be taken over each successive draft of the Constitution, with the final version approved in every detail by solicitors, that it was not submitted and approved until 14 June 1977, at a meeting of professors called by the Director in the Recital Hall.

Since this is supposed to be a factual account for the record, I had better say here that there were dissenting voices about the desirability — even the propriety — of the formation of a staff association. We were felt to be behaving in a manner not appropriate for ladies and gentlemen of the musical profession. 'Pretty sordid' was one of the less extreme comments. Nevertheless the first committee of the Staff Association, consisting mainly of the members of the Working Party, under the responsible and conscientious chairmanship of John Lambert, enlisted the membership of 115 professors, 71% of the total staff at that time.

Soon afterwards the Chairman and Secretary took their places on the Joint Committee of the staff associations in the four publicly-funded London music colleges, the others being RAM, Trinity and Guildhall. It acted as an information exchange, to help the associations together and individually.

The RCM Administrative Staff had also been paid at very low rates for a long period, and naturally their position had likewise deteriorated because of recent inflation. Responding to experienced advice, a considerable number decided to join the National and Local Government Officers' Association — NALGO. (The first acronym in this article, but by no means the last.) This union, with its vast experience, was able to achieve what the College was powerless to do: place the Staff on a national pay structure with nationally-agreed conditions of service. It did this by submitting a case to the Advisory, Conciliation and Arbitration Service — ACAS, noted for its involvement in several famous industrial confrontations in recent years. There was of course nothing of such atmosphere in this case, but there was only one way for the law to be brought in to solve the problem. ACAS formally found that there was a 'dispute' between the Administrative Staff, represented by NALGO, and the College. It could not be resolved other than by referring the case to the Central Arbitration Committee. The CAC (not, please, to be pronounced

'cack' or indeed pronounced at all) was established by the Government as a means of redress for groups of people who had suffered from anomalies caused by pay policies. Its judgments are based upon 'comparators', and in its judgment announced in August 1977 the CAC stated that as the RCM was observing pay and conditions for its administrative staff less favourable than those obtaining at similar institutions elsewhere, the RCM was directed to remedy the situation. That had the effect of putting pressure on the Government to provide the funds, which it proceeded to do.

So now there were two staffs working side by side under an anomaly which embarrassed the Administrative Staff as much as it pained the professors, glad as we were at their success.

Seeing that the decision we wanted could be made only outside College, the Staff Association's energies were devoted mainly to publicising our case as widely as possible; letters to *The Times* from world-famous musicians were the most notable but by no means the only examples. Still, we had so far achieved nothing tangible, so the Joint Committee (acting, as always, only with the consent of each college's committee) arranged to send a deputation of three to ACAS, to discover whether we could follow the trail to arbitration blazed by the Administrative Staff. I was the representative from the RCM.

At first the senior ACAS official simply made notes while we outlined the nature of the music colleges, their work and their staffing. It took quite a time to explain to a layman the complexities we take so much for granted. When we said that the professorial staffs were hourly-paid, and then only for the actual time spent in teaching, he said he was astonished, after what he had learned about the university-equivalent level of our work.

He could hardly believe it when he was told that the professors were self-employed. The legal position was (and still is, at the Guildhall, alone of the four publicly-funded London music colleges) that a professor offered his services to a college on the basis of self-employment. This, said the official, seemed most extraordinary to him. I had explained that professors were absolutely free to teach how they wished, and what they wished, subject only to the partial constraints of examination requirements.

'Who decides on the syllabus?'

'The Administration, after consultation with faculty boards, etc.'

'But ultimately the Administration makes the decisions?'

'Yes.'

'The nature and structure of the courses are likewise finally decided upon by the Administration?'

'Yes.'

'As for staffing, all these professors paid by the hour only for their actual teaching — they are what you would term casuals?'

'Certainly not!'

'So it is not the situation that each year the Administration consults its lists and says, "Let's see, this coming September shall we have this professor, and this one, and perhaps this one, etc.?"'

'No, it's not like that at all. Normally we continue year by year, and our names are printed in the Prospectus.'

'For how many years at a time?'

'Anything up to 20, 30, 40, 50!'

He smiled, and said that it seemed only commonsense to concede that we were to all intents and purposes employees of our colleges. We explained that the principle of being self-employed had always been vitally important to professors. Being a polite man, he implied rather than baldly stated his opinion that, no matter how much freedom we quite properly

enjoyed to teach in our individual ways, this self-employed 'status' was a fiction; a fiction which, moreover, in these days when legislation under whatever government tended to favour the employed, had already cost us dear and could increasingly do so in future. He was sure that our only hope was to present our case to the Central Arbitration Committee via ACAS, and accept that, when ultimately we were granted the proper rates of pay, we would be classified as employees. However, the law was that an approach to the CAC could be made only by a registered union with independent financial resources. Our own staff association was on those grounds ineligible.

I came away with the sobering realisation that as it was unthinkable for us to acknowledge defeat in advance, we were going to have to go into a teaching union — at the Royal College of Music! What would be the reaction of colleagues who did not even approve of a staff association? It was not going to be easy.

Some helpful material was sent to me by a friend who is a member of a society of engineering graduates. The following extracts were included in a letter sent by our Committee to all professors:

'Professionals in unions?'

'Professional people have felt in recent years a tremendous deterioration in their economic position compared with top executives at one end of the scale, and the great mass of workers at the other.'

'Continuous growth of union power, under whatever government, has led many professional people to join their own union; they have seen this power increasing, and realise that, without it, isolated groups of staff are in a very difficult and weak position.'

'Pressures of successive governments are towards greater consultation with unions. If professional people remain outside these developments they may be ignored and trodden under.'

The only body which was appropriate for us to join is called NATFHE (pronounced gnat-fee): the National Association of Teachers in Further and Higher Education. It caters for all teaching past A-level, up to degree and post-graduate standard — in other words all post-school teaching other than in designated universities. It is affiliated to the TUC (please do not pronounce) but, like unions of teachers, airline pilots, banking officials, etc., not to any political party. Each branch is self-determining, so that it can not be directed to become involved against its will in outside issues. Here was an organisation which, unlike our Staff Association, had direct access to the DES, was experienced in arbitration law, and could through its legal department protect us in today's complex society by giving professional advice unavailable to us from any other source.

The RCM NATFHE Branch was formed, with its first Chairman, John Ludlow, heading the same elected Committee which had been elected by members of the Staff Association. A letter was sent to every member of the professorial staff, outlining the reasons for the action we had taken, and hoping that there would be a strong numerical representation; seeing that our actions would affect every professor, whether a member or not, we were sure it would be healthier in every way if there were the fullest possible participation.

In general there were three attitudes on the part of our colleagues — professors were either (i) perfectly happy to accept a union in College; these were often already members of either the Musicians' Union or Equity; (ii) implacably hostile to the very idea, considering it to be completely inappropriate to College, to be anti-Administration, and likely

to be divisive; or (iii) without strong feelings one way or the other, although tending to prefer that we had been able to take action through our own association, and resenting the fact that the law's protection was denied us unless we entered a union, but nevertheless accepting that whatever we like or do not like, we must adjust to the realities of present-day society.

As for the objections, we took every opportunity to point out that the very formation of the Branch had been carried out with the Director's encouragement and the College's practical help; that the Committee had through its officers kept in constant touch with the Director; and that the very last thing we wanted was to bring about any feeling of 'them and us'. The success of the Branch in its relationship with the Administration was of course due to the Committee, but above all to John Ludlow. As Chairman he had the crucial task of establishing the right lines for the Branch and then guiding it for its first three years. He achieved all this, along with his work-load as one of the busiest violinists in London, with immense energy, scrupulous fairness, generosity and (heaven knows how) unfailing good humour, which earned him the respect of all of his colleagues; especially from myself who as Secretary worked most closely with him. It was most gratifying that in July 1980 the Director referred to the happy and cordial atmosphere which had governed the relations between NATFHE and the College, and attributed this largely to patience, understanding and personal loyalty.

The second half of 1978 was devoted to preparation for our arbitration case. As this was to be the first involving professors in a music college, a great deal of preliminary information had to be gathered; some most helpfully by the Director, involving details of systems of payment in every music college or music department of sufficient standard in England and Wales. The first step, taken while information was still being collated, was to go through the formality of notifying ACAS of our 'disagreement' with the College, in that professors were teaching under terms and conditions less favourable than their counterparts working at a comparable level throughout England and Wales; the College could not satisfy the claim because it was not permitted to do so.

ACAS, unable to resolve the matter, referred it to the Central Arbitration Committee. The hearing commenced on 18 January 1979, but was adjourned until 30 April. In written evidence presented in advance of the hearing the College stated that it was sympathetic to the claim and asked, as did NATFHE, that an award be made to correct what was agreed to be an unfair and anomalous situation. Nevertheless we had to observe the conventions of opposition, waiting in separate rooms before the hearing; then, during the hearing, the College team of five, headed by the Director, sat down one side, while Mr Munnery, who was the NATFHE national official, sat along the opposite side with John Ludlow and myself. In the centre were the three arbitrators, flanked by a secretary and a transcriber. The Chairman was the sort of man who might well be splendid company over a drink when on holiday, but here in his courtroom he was not only properly impartial, but also as tough as old boots and inclined to testiness — moreover, one suspected that he thoroughly enjoyed being so.

The transcript runs to 26 pages, but it will be much kinder here to quote only the briefest of extracts. Our advocate Mr Munnery stated that in England and Wales there were 650 publicly-funded colleges engaged in further or higher education, and that all but seven paid national rates known as Burnham; of the seven, three, concerned either with nursing or training for the sea, were in no sense colleges relevant to the terms of our case, so that left only four: RCM, RAM, Trinity and Guildhall. When the Chairman, noting the extremely large rise which would be necessary in

order to bring professors on to Burnham rates, asked 'How have they laboured all these years and been so badly treated without murmuring about it?' Mr Munnery replied 'There is a short answer, which is dedication'. He added that things had now reached the stage that 'only by recourse to this place could we probably get some resolution of the problem'.

Later, leading for the College, Mr Ian Stoutzker of the College Council said: '... So the dispute is an automatic dispute because we cannot implement that which we would like to implement. We feel particularly strongly in this matter because the Royal College of Music was, and is — and we hope will be — one of the fundamental colleges of higher musical education in the United Kingdom and, indeed, has a worldwide reputation ... to maintain the standards of the College is requiring in point of fact a substantial subsidy on the part of each and every professor who works within the College ... We feel that unless this anomaly which has grown up and increased can be corrected, the whole status and fundamental structure of the College could be affected, to the detriment of the whole standing of musical education in this country.'

On 9 July 1979 the judgment was issued. Because of the technicalities of the law, which of course bound the arbitrators, our case could not rely upon comparisons with the general level of Burnham payment applying throughout the whole country. The 'comparators' had to be the other music colleges in the London area which were not maintained by a local authority: in other words, RAM, Trinity and Guildhall, all of them as badly-off as we were. Extracts from the judgment: 'We were most impressed by and accept the arguments submitted by the parties relating to the low pay of the claimants ... the most apt comparators are the other voluntary schools and colleges of music in the district of London. The parties admitted that in these establishments the present pay levels of teaching staff were similarly debased and not related to Burnham ... reluctantly we conclude that this claim, made in an effort to correct the unfair and low level of payment of the staff concerned, must be regarded as not well founded'.

This, then, was one unhappy result of the RCM's long-cherished 'independence'; for otherwise, with conventional funding, we would automatically have been paid at proper rates and would not have needed to go to arbitration. The further irony was that since the 1975 financial arrangements with the Department of Education and Science we had not been truly independent anyway.

However, the wording of the CAC judgment amounted to a moral victory, which was to prove the key to our eventual success. On behalf of the Co-ordinating Committee of the NATFHE branches of the four London colleges the RCM Branch produced, five weeks after the CAC judgment, a nine-page Paper setting out in complete detail the position of the professors compared with others working throughout the country. It quoted the text of the CAC judgment, and ended:

'If the country has to accept a period of austerity the professors do not ask to be excused. But it is unfair that the rigidity of pay policies has caused them to bear a disproportionate share of past restraints. They ask to be brought on to the same economic level as their fellows in other colleges, and then share in any necessary sacrifices on an equitable basis. The professors in the London music colleges are a very small but distinguished minority, in a position of ever-increasing disadvantage. For them to be left in this position is not only unjust; it is short-sighted, if the future of these colleges is to be assured, and their leading contribution to national musical life preserved.'

The Paper was circulated throughout the colleges, chiefly to keep up morale, and was sent to NATFHE headquarters for quotation in correspondence and use in their invaluable behind-the-scenes contacts; it was sent to Members of the House of Commons, some Members (who, according to the conventions, must remain forever anonymous) being most co-operative in being willing to have invaluable off-the-record chats with people in high places; and, we have no doubt at all, friends of the College itself, equally anonymous, were more easily able to put in a word here and there because of the support of the CAC judgment.

The happy result of what was a necessarily un-coordinated but massive effort behind the scenes was that on 31 October 1979, when representatives of each college's governing body met the then Secretary of State for Education, Mr Mark Carlisle, he was able to announce that the Government had agreed to make the funds available. All professors were paid Burnham rates from 1 April 1980, and the battle was at last over.

At the time of writing, we are starting to come to grips with the second great issue, potentially as serious as the first, and probably even longer in time-scale — unprecedented cuts. These will pose immense problems. But the RCM NATFHE Branch is sure that happy and cordial relations with the Administration can continue, sharing as we all do a sense of responsibility and absolute devotion to College and the students.

RAYMOND FISCHER

Postscript

When an organisation such as the College undergoes a dramatic change in the way that it is financed and the result is a marked improvement in payment to the teaching staff, the part played by those who actively pursued the negotiations is often under-estimated, or simply overlooked. Those who join the Staff in the future are unlikely to concern themselves with what their finances might have been had it not been for the diligent and persistent efforts of the few, but it is important that a proper account be available for the record.

I well remember a telephone call from Peter Element when I was (as I believed) 'away from it all' in the fastnesses of the Lake District on a walking holiday, asking if I would support a staff association; this small example is a modest indication of the trouble, time and personal expense to which founder members of the Association went to enlist the support of colleagues.

The enthusiasm of Peter was matched by the sober decision of Raymond Fischer to accept the invitation to become Secretary of the Association, a post he still holds with discreet distinction in NATFHE today. If Raymond had realised what this would entail he might have declined the invitation immediately, but instead, he assumed one of the most onerous unpaid tasks which has ever befallen a professor at RCM. Such has been his devotion to his colleagues who are members (and, in ultimate effect, to all non-members also) that professional commitments could only be accommodated by his working ceaselessly for seven days a week, and not only during term time. A moment's reflection assuredly tells us that most musicians (who already work seven days a week making music) would find the burden impossible. Raymond has adjusted the equation; only a few of us know what this has cost him. Others have also given their time most generously with neither fuss nor expectation of personal aggrandisement, and often at the expense of professional engagements. One remembers the sterling work of John Lambert, Chairman of the Working Party and then of the Staff Association who, with his Committee, guided negotiations with interested parties in what were totally uncharted territories.

The Committees of the Staff Association and later NATFHE must be mentioned, and in particular those professors who were in at the beginning and have remained committee members throughout — John Barstow, Colin Bradbury, Margaret Cable, John Ludlow, Edwin Roxburgh and Timothy Salter; and, until 1981, Peter Element and Stephen Savage. All of these colleagues attended a multiplicity of meetings, generously giving all that a musician has to sell; time and effort.

In 1978 John Ludlow became Chairman of the College Branch of NATFHE for its first three years and he has only recently handed over this position to Lyndon Van der Pump. Those of us who arrive at College at eight in the morning often found John and Raymond already discussing pressing non-musical matters, sometimes prior to meeting the Director and/or Vice-Director, usually at 8.30 a.m. (What other time is there for busy musicians to arrange meetings?) My latest observations suggest that Lyndon and Raymond have continued this bracing early-morning exercise! Add to these meetings numerous discussions with three other London music colleges (RAM, Trinity, and Guildhall), and frequent formal and informal meetings with colleagues within College, and it will be appreciated how much time these, our devoted colleagues and servants, have given on behalf of us who are not members of the Committee. One must also add that such meetings inevitably produce an immense number of documents; the preparation and transcription of these has been another of Raymond's responsibilities.

We must always remember that had it not been for the efforts of a few, we, the professors, are unlikely to have been enjoying the most realistic financial arrangements at the College since its inauguration one hundred years ago.

PHILIP WILKINSON

STUDENTS' ASSOCIATION REPORT, APRIL 1982

In this, a busy year for all at the RCM, the SA has been perhaps more involved than at any previous time in basically two spheres of activity; firstly in the capacity of being the provider of various social events for the students, and secondly in other more official roles concerning not only the Centenary celebrations but also matters arising from the present economic situation, and the cuts which that situation necessitates for us all.

The most important event in the social calendar at the time of writing is the Centenary May Ball on 7 May at the Dorchester Hotel. As well as a full four-course meal with wine, liqueurs, coffee, etc. the evening will include entertainment from the Pasadena Roof Orchestra, the well known 1920s jazz band. The Ball has been billed as a 1920s style event, so we eagerly await the sight of RCM students in their dazzling creations. To help the authenticity of the event, dancing lessons have been arranged, given most generously by Kay Lawrence of the Opera School. On the evening itself there will also be a disco, bars and a guest celebrity, also the minimum of speeches (!) and a surprise raffle. Tickets sales have exceeded all expectations, with 50 extra seats having to be added to the original 300 (more than any previous May Ball), and within three days these extra seats had also been fully booked. The SA feel that at £15 per ticket the evening will not only provide excellent value, be a success and great fun, but will also be one to be long remembered.

1982 has also seen the emergence of the SA Film Society, which despite encouraging enthusiasm at its conception has met with surprisingly

poor attendances. However, it will continue in the hope that audiences will improve. The SA Football Eleven has also had its disappointments, either through lack of sufficient players, or from the suffering of sound defeats, despite valiant efforts from all its members, often in peril of life and limb.

On the musical side the SA continues to organise many events, and the standard of Orchestral and Chamber Concerts has been nothing short of magnificent. One of the highlights of the year was the SA production of Britten's *Albert Herring* in January in the Parry Theatre, which received exceptionally enthusiastic reviews in many national daily papers and musical magazines. It is to be hoped that this year's encouraging progress in this field will be continued in years to come.

As well as these events and others in a similar vein, the SA Committee has been busy in the administrative side of the RCM; all meetings of every Faculty are attended and a valuable rapport has been built up between the SA and the RCM authorities. The delicate problems faced by the RCM due to the DES cuts are discussed by a committee which includes the President and Vice-President of the SA, who also sit on the RCM Council meetings. An Accommodation Committee has been formed, after some concern about the future state of student accommodation, comprising students and RCM administrative staff, and the SA are very grateful to the College Council for taking such a sympathetic view to students' problems in this matter.

Aside from the gloom and despondency of the cuts, this year has been one of hope for the future, and celebration of the past 100 years of the RCM. Those students elected to the SA Committee feel very privileged to have met so many famous and important people through occasions such as the reception after the Westminster Abbey service on 28 February at St. James's Palace. The members of the SA Committee and other students are also very much in evidence at other important functions concerning the Centenary Appeal, hopefully giving our potential donors a favourable impression of what the RCM is really about.

The second half of this year promises to be just as hectic as the first, and a full report of the whole year's SA news will appear in the next *RCM Magazine*, written by the President of the SA, Rowland Lee.

ALAN GARNER
Vice-President, Students' Association

THE ROYAL COLLEGE OF MUSIC UNION

NEW MEMBERS

Stephen Cooper
Ruth Eddowes
Ivor Hughes
Jasmine Huxtable

Andrew Lucas
Danielle Perrett
Hilary Reeve
Mrs. Hilary Reeve (Patricia Griffiths)

RE-JOINED

Caroline Brown

Mrs. R. Erlebach (Marjorie Wills)

CONTENT TO REMEMBER (Part III)
a random sonata
by
Marjorie Howe (née Barton)

INTERMEZZO

In 1920 I was asked by Dr. Emily Daymond to meet and 'consider with several other people a College memorial to Sir Hubert'. A committee was formed, and I have the agenda for the first meeting but no list of names. Again I seem to have represented present students, and can only remember that Lord Palmer and Lady Cynthia Colville were on it — beside, of course, the Registrar and Director and Dr. Daymond. It was a pretty high-powered body and I feel sure I never said a word. One result of the appeal was the Parry Room up at the top of the building, which became half library, half sitting room. We were very glad to have it, as until then there was nowhere to sit between lectures and classes, except a dreary little room in one of the two basements, which housed some equally dreary books and was rarely used.

On orchestra days I spent any free time I had listening to rehearsals and secretly wishing I were a viola player. Two works stand out most clearly in my memory — a Borodin Symphony and César Franck's *Symphonic Variations*, with Charles Lofthouse as solo pianist. I loved being greeted by the sounds of one or the other when I was able to wander into the Concert Hall on a Tuesday or a Friday afternoon. Viola players were scarce in those days, and two former students of mature years came as professionals to lead a very weak section, so I might well have been useful then.

The Parry Theatre, the main feature of the Memorial, was formed out of a large subterranean barn of a place under the Concert Hall, which till then had been used as an examination room for written work. When they came to build the stage and an orchestra pit, it was found that the Serpentine was channelled through the middle of the pit, forming a large hump, so the conductor had to sit on top of it somehow, and was thus far too prominent. Later all this was altered and I believe the river diverted. It struck me at the time that Sir Hubert and Opera were temperamentally poles apart, but the authorities were convinced that without a theatre for operatic performances the musical life of the College would be incomplete and truncated. They were of course right, but I doubt if Sir Hubert would have felt the lack himself. It sometimes happens that a memorial is geared to a need that the subject would never have thought of, nor wanted, but is made a convenient excuse for fulfilling another ambition.

There was a music library crammed into a tiny room near the main entrance where one could borrow miniature scores, oratorios and so on; I think it supplied the Orchestra and Choral Classes with parts. It was presided over by a nice little man who scuttled in and out of it, reminding me of the White Rabbit in *Alice*, but one never got to know him as he always seemed to be on the move, scuttling somewhere else.

Two other characters stand out in my memory very clearly. When I first arrived the main entrance was guarded by an impressive commissioner named Croucher, smartly uniformed and with medal ribbons and a waxed moustache. As he came to recognise us he was apt to greet me with 'Morning Miss — still Miss?'. But I think he may have fallen from grace, as he suddenly disappeared and was replaced by Parker, who had been in charge of all the College coal scuttles, going his rounds shovelling coal into the big open fires in all the teaching rooms. It must have been a strenuous life for him, even though the coal came up in a service lift, as he was rather a crumpled-up little man and wore a high boot. He also had control of the

practice organs up at the eastern end of the building and in the tower, switching the power on and off. Incidentally he came to know all the organists, and to be familiar with some of the music that he heard. He is reputed to have told one student that 'the runs before them chords ain't very good' and he may well have been right. It must have been a welcome promotion for him and he looked a lot better in his black suit and top hat. A little glass cubby-hole was built for him just inside the main entrance on the right.

Our hats (which everyone wore in those days) and our coats and umbrellas were looked after in the lower basement by a homely body called Mrs. Flowers, who remained cheerful even though having to spend long hours sitting in a cold, draughty corridor. There was no central heating, nor hot water to wash in: we had to make do with cold. The dining rooms were also in this lower region. Men, women and professors were in separate rooms. One had to buy a ticket at a hatch beside the office upstairs and decide how much one wanted to spend. Cafeteria meals had not yet been introduced, and we sat at long tables and were served by waitresses. For one shilling and threepence you could get a two-course lunch; treacle tart was always one of the two puddings available, and I never tired of it.

It was into that same basement that Walford Davies herded his choir-training class one Saturday morning when German bombers came over London — the famous Daylight Raid. We were listening to one of his dissertations when loud explosions made everyone jump and run to the door. We all hurried to the main entrance and there, high above the Albert Hall, was a cluster of aeroplanes, appearing to circle around. More loud bangs followed. Dr. Davies called us in and led us down to the basement, where he stood up on a chair and gave us a little talk on not being afraid, but I noticed that he was trembling. Some bombs had fallen near South Kensington station, but none very close to us, and before long we were allowed to go home.

This brings me to the thought that so far the war had almost passed me by. I am surprised now, and not without a slight feeling of guilt, that I took no part in it. I was very immature and had no near relative actually fighting. With a few of my friends, we formed a chamber music group and went round playing to the troops as they arrived at the big YMCA huts put up beside Waterloo and Victoria stations. Here the men would come, tired and very muddy straight from the trenches in France, and be given hot drinks and light meals. We played selections from light opera and popular songs. The pianos were terrible, and I always had to look inside them before playing and fish out cigarette ends and rubbish. Sometimes a man would ask for a special song and want to sing it himself. I had then to make up something to accompany him — it didn't much matter what, as the clatter of cups and general noise muffled our performance. But at least it was 'live' music and not 'canned' as it might be today, and they seemed to enjoy it.

NOBILMENTE

This is a word associated with Elgar. He was a celebrity I never caught sight of in the College, though I once saw him conduct a performance of *The Dream of Gerontius* in the Albert Hall. Mary and I stood in the topmost gallery and listened spellbound. Many other famous characters drifted in and out of College, such as Sir Granville Bantock, John Ireland, and of course Vaughan Williams, but never Elgar. In *The History of Music* by Stanford and Forsyth, published in 1917, he is described as cut off from his contemporaries by the circumstances of his religion and the want of academic training — words I find hard to credit and surely tinged with intellectual snobbery. But in the press cutting I have about Parry's funeral

in St. Paul's Cathedral the names of Sir Edward and Lady Elgar are among those of distinguished people who attended, and this is perhaps remarkable, as at that time Roman Catholics were unlikely to take part in a Church of England service.

Vaughan Williams, a shaggy figure with enormous boots suggesting a mountaineer rather than a musician, taught composition to a favoured few such as Arthur Bliss, Gordon Jacob and Armstrong Gibbs. He was occasionally to be seen ambling along the main passageway in the direction of Sir Hugh Allen's room. This reminds me of the day Vaughan Williams was awarded his Doctorate. His *Sea Symphony* was to be sung by the Oxford Bach Choir in the Sheldonian Theatre — its first performance, I think. Mary Trevelyan decided that she and I should go. To my amazement she went to the Director and managed to persuade him that he needed two more altos in the chorus (we were both members of the Bach Choir in London). Not only did he agree, but she induced him to pay our train fare to Oxford, and we travelled with Ethel Maclelland, a singing scholar who was one of the soloists, with Sir Hugh and A.C.B. in the next compartment.

Another famous musician of that time was the French organist and composer, Marcel Dupré. He came to the College one day and gave a lunchtime recital, to which many of us went. He was renowned for his phenomenal memory, but on this occasion it failed him. In Bach's great B minor Prelude and Fugue he lost his way towards the end of the Prelude and we all sat tense and fearful, but he extemporised marvellously in the same style and got safely back on to the rails with superb mastery. Needless to say the applause was tremendous. Afterwards he gave some of us copies of his short organ pieces, duly signed, but I lent mine to someone and never got it back.

There were times when instead of the Great coming to us, we went to them. On one occasion Sir Hugh took us to meet Sir Richard Terry who was Organist of Westminster Cathedral. The "grande orgue" at the west end had not then been built and the cathedral itself was almost new, but there was a small organ in a gallery at the east end. It was hidden behind the high altar, and here the choir would sing, arranged in tiers as in a concert hall, with their conductor in the middle and the organ for accompaniment on his left. We had gone there in a party of about a dozen, by Underground and on foot, and after being shown the organ were taken to the Sacristy where the cathedral treasures were kept. There were vestments, ornaments and relics, one of which was Thomas à Becket's mitre. If we were told how it had survived and came to be there, I have forgotten, but it was definitely something to have seen and not normally shown to the public.

Another time we went to Westminster Abbey where Sir Sidney Nicholson was in charge and Arnold Goldsbrough his occasional assistant; neither of them were strangers to any of us. 'S.H.N.' as his devotees called him, had succeeded Walford Davies in charge of our choir-training class and Arnold was a member of the Mad. Soc. He had come from Manchester with S.H.N. and been appointed to St. Anne's Soho, where he and his friend Leslie Heward lived in a flat over the vestry. A press cutting from my scrapbook forecasts 'a specially fine performance' of Bach's *St. John Passion* which for years had been a tradition at the church, and said that 'Mr. Heward, lately come out of Lancashire, a youngster of little more than twenty, was an able lieutenant, and holding the important position of organist at Westminster School'. They made a brilliant pair and shone more brightly than their avuncular guiding hand S.H.N., to whom they owed so much, and who was destined to found and to devote his life to the Royal School of Church Music when he resigned the Abbey. He did not 'sparkle' but was good and utterly committed and a very likeable man.

I knew little or nothing about the art of plainsong nor how to accompany it. When the need arose for me to try and find out, I asked S.H.N. if he would help me and went to his house in Grosvenor Road overlooking the river for a lesson. It was tea time and he produced buns and two copies of the standard Briggs and Frere Psalter, and we wandered about between the piano and the teapot. It was all rather vague, but I think it was a help and I was very grateful to him for giving up his time to me.

To return to St. Anne's, Soho, I remember one performance of the *St. John Passion* in which I became involved. I had to play an ancient piano of the 'honky-tonk' variety to simulate the sound of a lute. Sir Walter expected all his pupils to have posts as organists, and Mary Trevelyan moved around quite a bit. I connect her with the Church of the Ascension, Lavender Hill and St. George's, Bloomsbury; later she went to St. Barnabas, Oxford.

George Ball succeeded Walford Davies at the Temple Church and has been there ever since. I agree wholeheartedly with all his biographer Jonathan Rennett says of him, and have always been proud and very grateful that he offered to play for my wedding, and did so. This was in July 1922 in Wimbledon Parish Church, whose spire is familiar to viewers when tennis is on television. But I am jumping ahead of my scrapbook and am reminded of a lighter side of life that so far has not come into it.

DIVERTIMENTO

The RCM Union was well worth joining for the sake of its magazine and for the annual At Home that took place in June or July. I still have four of those programmes and remember how much I enjoyed them. They started at 8 p.m. ('evening dress optional') with a programme of serious music — often by distinguished old students. Then came an interval for refreshment, served in all three dining rooms (and later in the theatre, when it was completed). Finally there was a light hearted comedy or burlesque or some sort of topical nonsense, inspired usually by Mr. Aveling. One year he wrote a play called *Pass Marks* in which the hero is required to win a baronetcy by his talents or take the Associateship of the 'Royal School of Music' in order to inherit a million pounds from his uncle. As he has no talents and is not musical either, he decides to take conducting as his subject, which would require no skill; then he trains as a boxer and it ends in a prize fight. In 1919 six composers each contributed a movement for a Toy Orchestra — W. H. Harris, Harold Darke, Herbert Howells, Walford Davies, Thomas Dunhill and Richard Walthew, whose Minuet had a detailed programme note written by H. C. Coles — as did all the others. He writes that the *Trillo de Diaghilev* was

'Not published in the *Daily Mail*,

But played upon the nightingale.

N.B. the poetry is a little thing of my own, so, unfortunately is the nightingale. In the dainty movement which follows, the zither ziths the quail wails, and all get according to their kind. The development of the movement may be allowed to speak for itself. N.B. I do not know what that last remark means, or whether it means anything!

On one occasion we organised a burlesque of a provincial music festival for competing choirs. There was a class 'not to exceed two hundred voices', another for small choirs for 'villages with fewer than ten inhabitants' and another for 'audience sight-reading' (I wish I could remember what that sounded like). It was all enormous fun, and when musicians laugh at themselves it can be hilarious.

MODERATO SERIOSO

No scrapbook, however well kept, can illustrate or set down actual learning, and I must refer again to Parratt and say something about how and what he tried to teach me at my organ lessons. There was no such thing as a syllabus, except to look at a few old test papers if and when one was 'going over the way' for an exam. He chose our music apparently at random, but knowing of course full well what we were capable of, and I think always one step ahead in being too ambitious. He thought everyone ought to have three recital programmes in readiness; I achieved one only, and gave it to a group of students from a teacher training college on the organ of St. John the Divine, Kennington. He was interested in all kinds of music, ancient and modern, keeping abreast of what was going on. Above everything else he insisted on accurate part-playing — one must never add to a chord, or leave out a note (and how many organists do just that). The printed page was sacred. When asked what stops to use and how to register, he would only say that he 'did it differently every time', which was not very much help, but it made one think things out, and if he didn't like a particular sound he would say so at once. If a hapless student were practising in the Concert Hall when Sir Walter arrived and made even the slightest mistake, or 'doubled' a note, there would be a high tenor shriek 'No B flat in that chord' or 'Be clean, be clean!' To play a four or five part fugue, or a work like the *alla breve* movement from Bach's G major Fantasia, would keep him on tenterhooks, almost jumping about. He hated what he called 'fancy stops' and mocked at tremulants and the *vox humana*. Diapasons were his daily bread and he disliked the modern fashion of giving out a subject with principals, or worse still doubles. Above all things he hated sham and all forms of showing off. Harold Darke had a story of how Parratt became exasperated with a sleek, self-possessed youth who asked 'Shall I use more swell, Sir?' 'Certainly not' rapped out the answer, 'There's enough of that on the organ seat.'

A lot of time was spent talking about subjects far removed from music, such as history, literature and architecture, and he often quoted Shakespeare and Dr. Johnson. He very rarely played to us — one had to go down to Windsor for that — but when he did so it was without the use of the fourth and fifth fingers of either hand; they were bent stiffly into the palms of his hands with some sort of muscular contraction to which he never alluded. How he managed to play at all is a mystery, particularly since the organ in St. George's Chapel had the old-fashioned tracker action which was very heavy, but he said he preferred it. 'These modern organs', he would snort, 'the notes go down if you wink at them'.

Altogether it was his tremendous personality and greatness that came through and remained with me for a long time, so that years later I could almost feel him standing at my shoulder ready to chide, or make a suggestion. Tovey says of him that some of his most distinguished pupils have testified that 'Parratt the man was an even more potent force than Parratt the musician' and many, if not most, of the cathedrals in the country had one of his 'boys' on its organ seat.

CODA ROMANTICA

I had a temporary post in 1919 as organist of St. John's Church, Wimbledon, when a new vicar, Canon Horace Monroe arrived, bringing with him his curate, Lionel Howe, to be one of a staff of ten in a parish of five churches.

My mother and I went to a reception to welcome the new vicar, and on the way I looked in at St. John's about some small matter to do with the music. In the vestry I met a clergyman I had not seen before, and presumed

him to be the new curate. We spoke for a moment and I went on to the party. There we met Canon Monroe, shook hands, had tea and went home. That evening the vicar met his curate and said 'I've just met the future Mrs. Lionel Howe' and the curate replied 'No, you can't have — I have'. They compared notes and it was me. I knew nothing of this till, three years later, Lionel asked me to marry him and told me about that conversation. We became engaged and Sir Hugh Allen ordered me to bring my fiancé to the College as he wanted to meet him. We were duly shown into the Director's study — the same rather shabby room where I had been to receive my History Essay prizes from Sir Hubert, and generally thought to be the room in which Parry had composed *Jerusalem*. There were huge leather-covered chairs and a big writing table in the middle; the windows were so dirty from London's grime one could hardly see out. We were made to sit on a large sofa, backs to the light, and Sir Hugh said 'This is a very serious affair; never before have I known a parson who wanted to marry his organist'.

I wrote to Sir Walter to tell him of my engagement and here is his reply:

October 19th 1921

My dearest Marjorie,

I am delighted. You ought to be married by the swell coupler — play your own wedding march and sing a hymn of your own composing.

Happy man. You too will be happy for you could not choose badly.

Yours ever affectionate,

Walter Parratt.

He died in 1924, and some years later his son Geoffrey wrote to me asking if I had any memories, or letters from his father that might be of interest to include in the book he was writing in collaboration with Professor Tovey. I sent him this letter and I am delighted that he printed it.

I did not play my own wedding march. George Thalben-Ball played Parry's Bridal March from *The Birds* of Aristophanes, and I doubt if I ever thanked him enough.

POSTLUDE

If I have in Parry's words 'with a trifle of selfishness', looked back over the record, I have lived again 'those things which afford contentment and happiness to remember'. And it is my good fortune to have done so before my energies have become feeble.

The Hon. Secretary of the RCM Union received in January an appreciative letter from Mrs. Margaret Nosek (Margot Hayes), from which the following is an extract:

Marjorie Barton's essay on Sir Hubert Parry in the *RCM Magazine* was interesting, and as I read, her image appeared to me across the years with the same charm as she evidently possesses today. Her recollections of Sir Hubert are touching, and only differ from my own in details.

Memory plays tricks on us as we grow older, and I may be mistaken, but one of my most vivid memories is of Sir Hubert's funeral in 1918 when, I think, *Jerusalem* was sung in public for the first time.

We were all very subdued as we sat there, when suddenly the Organ, Choir and the huge congregation broke into *Jerusalem*. It was an electrifying moment, the whole cathedral transfigured by Blake's wonderful words and Parry's music.

Another unforgettable memory is of Sir Hubert's last beginning of term Address. The Great War of 1914-18 though nearing its end was at its

worst, the number of killed and wounded, which always included some of our most promising young men, appalling. And as he spoke I realised that to the old, who like Sir Hubert had seen the ideals for which they had lived destroyed, the War was as bitter as to the young, for whom it meant the annihilation of their high hopes — often their lives. He spoke of the powerlessness of so many of us to play any positive part in the War, and concluded with Milton's words 'They also serve who only stand and wait'.

Very much more might be said of Sir Hubert's lectures on Music. They were unequalled, for he knew every note of Johann Sebastian's works and those of his precursors and contemporaries, of his sons and of his grandparents. His knowledge of Handel was as great; he knew the source of every beautiful melody that he had 'borrowed' from some lesser composer, which must have called for considerable research.

One cannot speak of Sir Hubert's great love of J. S. Bach without mention of John Milton. To him, they were the counterpart of each other, in their personal and their spiritual lives. To him, they were the representatives of the 'Blest pair of Sirens, . . . Sphere-born harmonious sisters, Voice and Verse'.

There were other great musicians in College at that time, of whom I was privileged to be a pupil: my very dear Fanny Davies, who remained outside the College and took only four pupils, including the recently knighted George Thalben-Ball; Sir Charles Stanford; Dr. Charles Wood, whose whole career was overshadowed by Stanford whom he succeeded as Professor of Music at Cambridge only after Stanford's death in 1924, two years before his own; dear kind Mr. Inwards, who tried in vain to make me love and play the viola; Sir Frederick Bridge, whose spirits were still undamped after 40 years at the organ of Westminster Abbey and teaching us pupils to write fugues; Achille Rivarde, once a famous violinist whose chamber music class was a constant delight.

All great musicians, all of blessed memory.

The Editor apologises for stupidly referring in the last issue to Auber's birth as in 1882 instead of 1782. He also overlooked the centenary (23 April) of the birth of Albert Coates, who is not much remembered as a composer, but had an important career as a conductor, and the seventy-fifth birthday (on 12 April) of that esteemed and much loved Old Collegian, Imogen Holst.

BIRTHS, MARRIAGES AND DEATHS

* denotes Collegian

BIRTHS

COOPER: to Maureen* (née Wray) and Stephen Cooper*, a daughter, Margaret Louise, on 11 March 1982.

FARMER: to Linda and Paul Farmer*, a daughter, Polly Miranda, a sister for Clare, Chloe and Anna, on 12 March 1982.

JOY: To Judith* (née Durrant) and Stephen Joy, a son, David, a brother for Ruth, on 24 June 1981.

MARRIAGES

COWARD — WADE: Julian Coward to Rebecca Mary Wade* on 31 December 1981.

HARDING — CARRINGTON: Ian Harding to Claire Diane Carrington* on 16 August 1980.

MORGAN — BRUCE: David G. Morgan to Marjorie Thelma Bruce* on 4 September 1981.

DEATHS

ALAN: Hervey Alan, OBE, FRCM, on 12 January 1982.

ALLOM: Pamela (née Norris), wife of Maurice Allom, in March 1982.

GOTCH: Veronica Horsley Gotch, on 27 March 1982.

PLATTS: Harry Platts, on 22 February 1982.

SEARLE: Humphrey Searle, CBE, MA Oxon, FRCM, on 12 May 1982.

SELWYN: Edward Selwyn on 29 January 1982.

STREET: Donald Street on 5 November 1981.

We have heard with great regret that Diana Baker (née Pateman) was stabbed by a beggar in Cairo on 4 April, and died instantly. Her daughter, Caroline, was also stabbed but survived.

EDWARD SELWYN

The following appeared in *The Times* on 8 February 1982, and is reprinted by kind permission: Mr. Edward John Selwyn, the oboe and cor anglais player, died in hospital in London on January 29, aged 70.

Born in Cambridge, the eldest son of E. G. Selwyn, sometime Dean of Winchester, he was educated at Marlborough College, Corpus Christi College Cambridge, and the Royal College of Music, where he studied with Léon Goossens. During the Second World War he served in the RAF as a medical orderly in South and South-East Asia.

He had a distinguished career as a musician, performing both in this country and abroad. With the BBC from 1935 to 1954, he played first with the Northern Ireland Orchestra, in Belfast, and then, after the war, with the BBC Symphony Orchestra, becoming principal oboe in 1947. He was a member of the English Chamber Orchestra and of its predecessor, the Goldsbrough Orchestra. He was also a regular member, often as a soloist, of the Jacques Orchestra as well as various other chamber ensembles, being a founder member of the New English Consort.

He was specially fond of the music of J. S. Bach, and he will be remembered by many for his obligato playing in the St Matthew and St John Passions. He was professor of oboe at the Guildhall School of Music from 1947 to 1981.

He will be remembered with much affection not only by his colleagues but also by his pupils, to whom he gave so much of himself.

He is survived by his widow, Jean, who was previously married to his brother Christopher, who was killed in the Second World War. She, his sons, daughter, and five grandchildren will all miss him greatly.

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When I look back on the twenty or so years that we played next to each other in the Goldsbrough Orchestra and the English Chamber Orchestra, I realise how fortunate I was. Edward was not only a fine oboist and a sensitive musician, he was also a true friend. We toured together all over the world, sometimes under very trying conditions. This can put a working relationship under strain, but Edward was such a tolerant person that there seemed to be no problems, on or off duty. He was happy to be solitary a lot of the time (as was I) but could also be knowledgeable and amusing company, and welcome in gatherings of all ages in the orchestra. In fact he showed particular understanding for younger people and was a very sympathetic listener. He had a knack of saying things (often spiced with dry humour) that helped one to see everything in clearer perspective.

Although he was gentle and philosophical, he had an inner strength which enabled him to overcome some very difficult times and sustained him during the enforced inactivity of the

last two years — aided by his wife's unfailing strength and love.

There must be many colleagues and past oboe students who have benefited from Edward's wisdom and musicianship, and who will hold his memory with great affection. I certainly do.

PETER GRAEME

DONALD STREET

Contemporaries of Donald Street will be saddened to hear of his untimely death on 5 November last year at the early age of 40. He was at the College as a composition scholar from 1959 to 1962, studying with Gordon Jacob, and also spent three years in Berlin as a pupil of Boris Blacher. His main interest lay in instrumental music. Over the years he produced a fair quantity of chamber music and one or two orchestral works on a generous scale, including a Symphony, and *Panophony* — a forty-five minute work in six sections for full orchestra, a large number of percussion instruments, piano and organ. His interest in integrating these two keyboard instruments into the general texture of his scores showed first in a piece he wrote at College for chamber orchestra, piano and organ, performed there by a body of students conducted by Justin Connolly.

Don was always modest about his own achievements, kindly and considerate towards those performing his music, and generous in his encouragement and estimation of others. Physically he was slight and dark, with a mellow West Country voice and luminous brown eyes which kindled with life whenever he talked of music he loved: early Stravinsky, Schönberg of the *Five Orchestral Pieces* period, Bartók, Messiaen, Ligeti. Sharing composition problems and discoveries with him was always an inspiring experience.

A number of vivid memories connected with Don will ever remain in my mind: sitting with him and one other student working at a composition scholarship paper in a tiny ground floor room at College, our hopes of success tempered by fear of the other being excluded, and then our surprise and delight that, after all, two scholarships had been awarded; standing at the back of a small hall in London hearing Don's appealing Oboe Sonata at a *Music in Our Time* recital; getting to know his Piano Sonata with its atmospheric slow movement, full of bird song and Bartókian night magic; tackling the exciting, rewarding organ part in his *Invention No. 1 for Chamber Orchestra* for its first performance at College; looking with him at the finally completed and huge score of *Panophony* in a waiting room on Watford Junction station; and years later, in a cottage in Glasgow, sharing in his excitement at discovering passage after passage in Stravinsky's *Firebird* which had been lifted — sometimes almost unchanged — from the scores of Tcherepnin and others of the period.

Don was on the staff of the BBC Music Library for thirteen years, from 1966, and in 1979 joined the National Centre for Orchestral Studies. He contributed articles to *The Musical Times* on 'The Modes of limited transposition' (October 1976) and 'A forgotten Firebird' (August 1978). He was also involved in conservation work and published a book on reptiles. His music deserves to be better known, and it is to be hoped that his more ambitious scores will now be given the chance of public performance and assessment. A rare and gentle spirit, he will be sorely missed by those close to him.

PETER NAYLOR

ROYAL COLLEGIANS AT HOME AND ABROAD

Dr BERNARD STEVENS is resigning from the Professorial Staff in July 1982, to devote his time to composition.

RICHARD BOWER became proprietor ten years ago of E. & W. Storr, the Norwich organ builders, and has established an additional new firm, R. A. J. Bower & Company, which exhibited a small new organ at the 1981 St Albans International Organ Festival.

VALERIE BYROM-TAYLOR has been appointed Director of Music at Downe House School from September 1982.

ANTHONY HALLIDAY won in the January ARCO examinations the Limpus, Shinn and Durrant prizes for the highest marks for playing, the Dixon prize for highest marks in extemporization, the Harding and Durrant prize for highest marks in paperwork, and the Dr F. J. Read prize for the highest aggregate marks.

MICHAEL HEXT has been principal trombonist in the Hallé Orchestra since 18 April.

SIMON LIMBRICK has been named as one of the GLAA Young Musicians in 1982.

JONATHAN RENNERT was the Artistic Director of the Cornhill Festival of British Music — a week of wholly British music performed in the City of London 17-21 May, run in conjunction with the new Lloyds Bank National Composers' Award.

JOSEPH SAXBY and Carl Dolmetsch celebrated their 50 years' musical partnership at a Recital on 2 April in the Wigmore Hall in which they gave the first performance of *Rhapsody from Within* by Donald Swann. The Amici String Quartet took part in the Recital. RUTH STEBBINGS has taken up a first violin appointment in the Orchestra of the Stadttheater, Passau.

JOHN WEEKS won the 1982 international Belgian Grand Prix Reine Elisabeth for Composition, from 90 scores entered from 28 countries, with his *5 Litanies for Orchestra*. He is the first English composer to win this prize of 150,000 Belgian francs. The work will be played on 19 May 1983 by the Symphony Orchestra of the BRT (Flemish Section of the national broadcasting service) in the Palais des Beaux-Arts, in a concert organized by the Brussels Philharmonic Society.

STUDENT HONOURS

JEREMY PRENTICE was awarded the Doris Wookey prize for paperwork in the January ARCO examinations.

EMILY LAM won the Silver Medal in the December LGSM examinations.

After auditions for the Conductors' Course in September 1982, the Scholarship has been awarded to Martin André, and Robin Fountain and Norman Reintamm have been accepted.

Spring Term 1982 Programmes

January 7 STUDENTS' ASSOCIATION CHAMBER CONCERT

HINDEMITH Horn Sonata; William Brewer *horn*, Julian Abbott *piano*. TORELLI Trumpet Concerto in D; PURCELL Trumpet Sonata in D major; Peter Goldsmith *trumpet*, Tom Blach *piano*. LUTOSLAWSKI Five Dance Preludes; Helen Alderson *clarinet*, Judith Nockolds *piano*. GRIEG Sonata, op. 13; Stephen Bryant *violin*, Rowland Lee *piano*.

January 11 INFORMAL CONCERT

BACH Two Preludes and Fugues from Das Wohltemperirte Clavier; Nicholas Capaldi *piano*. VITALI Chaconne in G minor; Christopher White *violin*, Alvin Moisey *piano*. JANÁČEK Sonata (1905); Katherine James *piano*. DVORÁK Piano Quintet, op. 81; Stephen Bryant and Philippa Ibbotson *violins*, Russell Thackeray *viola*, Amanda Truelove *cello*, Adrienne Black *piano*.

January 13 INFORMAL CONCERT: THE R.C.M. SINFONIETTA

conductor John Forster
DVORAK Czech Suite, op. 39; ELGAR Dream Children, op. 43; *conductor* Geoffrey Prentice. HAYDN Symphony no. 103.

January 14 CHAMBER CONCERT

BRAHMS Piano Trio No. 2; Bjørn Petersen *violin*, Tomas Sterner *cello*, Sally Heath *piano*. WOLF Four Songs from Mörike-Lieder; Christine Boulton *soprano*, Geoffrey Lambert *piano*. MOZART Clarinet Quintet; Michael Collins *clarinet*, Robert Bilson and Gonzalo Acosta *violins*, James Brown *viola*, Michael Jones *cello*.

January 18 RECITAL FOR THE ANGLO-JAPANESE SOCIETY

DEBUSSY Syrinx; BACH Solo Sonata in A minor; David Abbott *flute*. MARCEL SAMUEL-ROUSSEAU Variations Pastorales sur un vieux Noël; ALPHONSE HASSELMANS Etude de Concert: Les Follets; Louise Martin *harp*. CHOPIN Scherzo no. 4; Shoko Adachi *piano*.

January 21 and 22 STUDENTS' ASSOCIATION OPERA

BRITTEN Albert Herring; sung by Sue McCulloch, Maxine Symons, Marilyn Rees, James Ottaway, Chris Kirby, Nicholas Greenbury, John Avey, John Graham-Hall, Jane Cammack, Mary Hart, Jane Streton, Alison West and Helen Opie; Graeme Jenkins *conductor*, Bryan Drake *producer*.

January 26 INFORMAL CONCERT: THE R.C.M. SINFONIA

conductor Sir Charles Groves
ELGAR Cockaigne Overture; Cello Concerto; Amanda Truelove *cello*; Enigma Variations.

January 28

CHAMBER CONCERT

BEETHOVEN Trio, op. 11; Justin Osborne *clarinet*, Jane Dunning *cello*, Sally Heath *piano*. MOZART Phantasie in C minor, K.475; Arni Hardarson, *piano*. FAURÉ Poème d'un Jour; Christopher Squires *baritone*, Anne Richards *piano*. BACH Brandenburg Concerto no. 6; Russell Thackeray and James Brown *violas*, Kevin McCrae, Amanda Truelove and Amanda Newman *cellos*, Paul Speirs *double-bass*, Adrienne Black *harp*.

February 1

INFORMAL CONCERT

HINDEMITH Sonata; Timothy Harrison *flute*, Judith Nockolds *piano*. HAYDN Sonata in A flat major, Hob. XVI/43; Geoffrey Lambert *piano*. MOZART Kegelstatt Trio; Helen Smith *clarinet*, Anne Freckleton *viola*, Dina Bennett *piano*.

February 3

THE RCM SINFONIETTA

conductor JOHN FORSTER

BEETHOVEN Overture: Leonora no. 1; *conductor* Dag Nilssen. MOZART Serenata Notturna K.239; Imogen East and Philippa Ibbotson *violins*, Brian Schiele *viola*, Mary Myers *double-bass*, Dominic Hackett *timpani*; *conductor* Daniel Meyer. KALLIWODA Concertino for Oboe op. 110; Nicholas Cornish *oboe*. PROKOFIEV Sinfonietta.

February 8

INFORMAL CONCERT

HAYDN Sonata in C, Hob. XVI/50; Elizabeth Collins *piano*. SCHUBERT Three Songs from Die Schöne Müllerin; David Abbott *tenor*, Alvin Moisey *piano*. SCARLATTI Two Sonatas; LISZT Paganini Study, La Campanella; Simon Conning *piano*. IRELAND Phantasie Trio; Luis Gonzalez Fuentes *violin*, Joanna Thomas *cello*, Christopher Davies *piano*.

February 10

EXPERIMENTAL MUSIC GROUP CONCERT

director JOHN LAMBERT

A History of Sound: Part I; Nicholas Cornish *oboe*, Aidan Fisher *piano and percussion*, Arni Hardarson *piano*, Adrian Harrison *guitar and percussion*, John Lambert *chamber organ and percussion*, Angus MacIlwraith *recorders*, Lawrence Casserley, Aidan Fisher and Shuko Shibata *electronics*, The Opera School *lights and props*, Johnathan Burrows (Royal Ballet) *movement*.

February 11

OPERA INFORMAL WITH THE RCM SINFONIETTA

ROSSINI La Cenerentola, Finale Act I; sung by Don Churchill, Robert Boschiero, Colin McEwen, Susan McCulloch, Mary Roberts, Maxine Symons and Erling Jensen; Andrew Mogrelia *conductor*, Richard Gregson *director*. BEETHOVEN Fidelio, excerpt from Act I; sung by Patricia Mason, David Stowell, Maureen Roche and Don Churchill; Alec Hone *conductor*, Andrew Page *director*. VERDI Un Ballo In Maschera, excerpt from Act III; sung by John Avey, Jacqueline Nemes, Laura Rowley, Bryan Secombe and Nicholas Greenbury; Graeme Jenkins *conductor*, Richard Gregson *director*. Mary Roberts *narrator*.

February 12

OPERA INFORMAL WITH THE RCM SINFONIETTA

ROSSINI La Cenerentola, Finale Act I; sung by Don Churchill, David Stowell, Bryan Secombe, Michele Hedge, Mary Roberts, Maxine Symons and Nicholas Greenbury; Andrew Mogrelia *conductor*, Richard Gregson *director*. BEETHOVEN Fidelio, excerpt from Act I; sung by Heather Keens, Colin McEwen, Sian Woodling and Don Churchill; Alec Hone *conductor*, Andrew Page *director*. PUCCINI Madam Butterfly, Finale Act II; sung by Patricia Mason, Maxine Symons, Maureen Roche, Christopher Kirby and John Avey; David Tod Boyd *conductor*, Bryan Drake *director*. Robert Boschiero *narrator*.

February 15

INFORMAL CONCERT

MARTINU Variations on a Slovak folk song; Michael Jones *cello*, Malcolm Martineau *piano*. HENZE Sonatina; Alvin Moisey *flute*, Thomas Blach *piano*. CHOPIN Scherzo no. 3; Nicholas Capaldi *piano*. LENNOX BERKELEY String Trio op. 19; Dara de Cogan *violin*, Brian Schiele *viola*, Tomas Sterner *cello*.

February 15

COMPOSERS' GROUP CONCERT

AIDAN FISHER Preludes; Keith Burston *piano*. DAVID BRAY Anthem and Cantic for organ; Christopher Woolmer *organ*. GABRIEL JACKSON Becoming; Simon Anderson *piano*. JESUS ALVAREZ Pieza para piano; Stephen Parker *piano*. MARK-ANTHONY TURNAGE To a Black Dancer; Melanie Marshall *mezzo-soprano*, Wills Morgan *tenor*, Martin Robertson *soprano/alto saxophone*, Geoffrey Prentice *vibraphone*, Wayne Marshall *piano/electric organ*.

February 18

RCM CHAMBER CHOIR
conductor GRAEME JENKINS
at St. James', Piccadilly

BACH Motet: Komm, Jesu, Komm. BRITTEN Hymn to St. Cecilia; Jacqueline Barron and Joanna Harris *sopranos*, Melanie Marshall *alto*, Wills Morgan *tenor*, Noel Mann *bass*. ROWLAND LEE Oh tell me, my soul (1st perf.); Elizabeth Chard *soprano*. STANFORD The Blue Bird; Karen Woodhouse *soprano*. FINZI My spirit sang all day.

February 18

THE RCM SYMPHONY ORCHESTRA
conductor NORMAN DEL MAR

DVORÁK Overture, Othello; conductor Andrew Mogrelia. RAVEL Concerto; Stephen Gutman *piano*. BALAKIREV Tamar. VAUGHAN WILLIAMS Job.

February 19

STUDENTS' ASSOCIATION CHAMBER CONCERT

BACH Brandenburg Concerto No. 1; William Brewer and Mark Johnson *horns*, Susan Edwards, Stephen West and Hilary Storer *oboes*, John Potts *bassoon*, Lynda Mayle *harpsichord*, Imogen East, Jonathon Griffin and Katherine Gittings *violins*, Simon Johnson *viola*, James Oxley *cello*, Paul Spiers *double-bass*. Kevin Hill *conductor*. J. ED BARAT Andante et allegro; Dag Nilssen *trombone*, Liz Burley *piano*. HINDEMITH Sonata; Peter Goldsmith *trumpet*, Liz Burley *piano*. MOZART Magic Flute Overture; TCHEREPHINE Three Pieces for Horn Quartet; SHAW Frippery no. 17; Robert Harris, Stephen Bell, Paul Gardham and David Pryce *horns*.

February 22

THE TWENTIETH CENTURY ENSEMBLE

coach for strings John Ludlow

MARK-ANTHONY TURNAGE Night Dances (1980-81); Thomas Blach *celesta*, Alan Garner *oboe/cor anglais*, Stephen Mason *trumpet*, Angela Moore *harp*, Edwin Roxburgh *conductor*. OLIVIER MESSIAEN Chronochromie; Edwin Roxburgh *conductor*. VARÈSE Amériques (New Worlds) (1922) — revised edition, Chou Wen-Chung, 1973; Timothy Salter *conductor*.

February 25

CHAMBER CONCERT

HAYDN String Quartet op. 76, no. 2; Robert Bilson and Gonzalo Acosta *violins*, James Brown *viola*, Michael Jones *cello*. SCHUMANN Carnival; Siân Edwards *piano*. CHOPIN Berceuse and Barcarolle; Nigel Clayton *piano*. BACH Brandenburg Concerto No. 2; Caroline Kershaw *recorder*, Alan Garner *oboe*, Mark Bennett *trumpet*, Dara de Cogan, Vernon Dean, Rosanne Gosling, Jonathan Griffin and Paula Tysall *violins*, Brian Schiele and Rebekka Grundmann *violins*, Tomas Sterner and Melanie Haggard *cellos*, Paul Speirs *double-bass*, Sally Heath *harpsichord*.

March 1

INFORMAL CONCERT

SCARLATTI Four Sonatas; Clara Rodriguez *piano*. GRANADOS Six Songs; Mari Williams *mezzo-soprano*, Christopher Squires *piano*. CHOPIN Ballade No. 4; Vivienne Smith *piano*. POULENC Sonata; David Abbott *flute*, Alvin Moisey *piano*.

March 2

ABENDLIEDER

programme devised by BERTHA A. TAYLOR-STACH

SCHUMANN Two duets; Patricia Mason *soprano*, Melanie Marshall *mezzo-soprano*, Timothy Qualtrough *piano*; Three songs; Patricia Mason *soprano*, Alec Hone *piano*. SCHUBERT Three songs: Christopher Squires *baritone*, Malcolm Martineau *piano*; Nachtgesang im Walde; Michael Smith and Wills Morgan *tenors*, Christopher Squires and Graeme Broadbent *baritones*, Robert Harris, David Pryce, Kevin Abbott and Stephen Bell *horns*, Michael Millard *conductor*; Three songs: Laura Rowley *soprano*, Alvin Moisey *piano*. SCHUBERT and JOAN LITTLEJOHN Two songs; Nicholas Greenbury *bass*, Christopher Lee *piano*. Two traditional Austrian Folksongs; Fiona Rose *soprano*, Michael Stockdale *guitar*. BRAHMS Three songs: Siân Woodling *soprano*, Llewellyn Rayappan *piano*. SCHUMANN Three songs; Christina Gray, *soprano*, Ioannis Michailidis *piano*. CORNELIUS and BRAHMS Two duets; Christina Gray *soprano*, Robert Boschiero *baritone*, Ioannis Michailidis *piano*. LISZT and LÖWE Three songs; Robert Boschiero *baritone*, Timothy Qualtrough *piano*. WOLF Two songs; Mari Williams *soprano*, Christopher Squires *piano*. STRAUSS Geschichten aus dem Wienerwald; The German Class Singers, Alec Hone *piano*, Michael Millard *conductor*.

March 4

CHAMBER CONCERT

SCHUMANN Frauenliebe und Leben; Pamela Jones *soprano*, Kathleen Murray *piano*. BAX Sonata; Paul Cassidy *viola*, Nigel Lillicrap *piano*. BRAHMS Vier Ernste Gesänge; James Ottaway *bass-baritone*, Anne Richards *piano*. DEBUSSY Suite: Pour le Piano; Nicholas Unwin *piano*.

March 5 STUDENTS' ASSOCIATION ORCHESTRAL CONCERT

IRELAND A London Overture; *conductor* Daniel Meyer. DELIUS On Hearing the First Cuckoo in Spring; Summer Night on the River; *conductor* Daniel Meyer. MALCOLM ARNOLD Concerto for two violins and string orchestra; Stephen Bryant and Mark Denman *violins*; Russell Keable *conductor*. STRAUSS Four Last Songs; Susan McCulloch *soprano*, Andrew Mogrelia *conductor*. PROKOFIEV Lieutenant Kijé; *conductor* Dag Nilssen.

March 8 WIND ENSEMBLES INFORMAL CONCERT

GOUNOD Petite Symphonie; Brian Stewart *flute*, Siân Davies and Timothy Masters *oboes*, Esther Georgie and Michael Henry *clarinets*, John Potts and Hilary Moon *bassoons*, Paul Gardham and Mark Paine *horns*. MALCOLM ARNOLD Three Shanties, op. 4; Felicity Goodsir *flute*, Siân Brace *oboe*, Graham Casey *clarinet*, Hilary Moon *bassoon*, Elizabeth Price *horn*. DAMASE Seventeen Variations, op. 22; Ian Grocott *flute*, Christopher Cowie *oboe*, David Gowland *clarinet*, John Potts *bassoon*, Fiona Fairbairn *horn*. JOSEPH HOROVITZ Music Hall Suite; Ian Balmain and Jonathan Holland *trumpets*, Jeremy Rayment *horn*, Gary Davies *trombone*, Jeremy Cox *tuba*. POULENC Sextet for wind and piano; Martin Lawes *flute*, Ian Hardwick *oboe*, Julie McCarthy *clarinet*, John Potts *bassoon*, Mark Paine *horn*, Sachiko Hayashi *piano*. MOZART Serenade K.361; Anne Glover and Christopher Cowie *oboes*, Martin Robertson and Diane Mason *clarinets*, Damaris Wollen and Nicholas Carpenter *basset horns*, Hilary Moon and John Potts *bassoons*, Jeremy Rayment, Elizabeth Price, Fiona Fairbairn and Paul Gardham *horns*, Elizabeth Hollowood *double-bass*; directed by Douglas Moore.

March 9 THE RCM SINFONIA

conductor CHRISTOPHER ADEY

RAKHMANINOV The Isle of the Dead; *conductor* Russell Keable. KHACHATURIAN Violin Concerto; Peter Fisher *violin*. RAKHMANINOV Symphony no. 2.

March 15 EARLY MUSIC GROUP CONCERT

BYRD and ANON Dances from Nonsuch Palace; Consort Songs; WILLIAM LAWES Suite in G minor; Laurie Stras *soprano*, RCM Viols, Francis Baines *director*. PURCELL Funeral Music for Queen Mary; Elizabeth Chard *soprano*, Angus MacIlwraith *counter-tenor*, Graham Lovett *tenor*, Guy Harbottle *bass*. HAYDN Two Quartets: Abendlied zu Gott, Wider den Übermut; Eleanor Forbes *soprano*, Christina Gray *alto*, Graham Lovett *tenor*, Guy Harbottle *bass*, RCM Early Music Vocal Group, Nigel Rogers *director*. BACH Concerto in C minor; Catherine Mackintosh *baroque violin*, Clare Shanks *baroque oboe*, Peter Skuce *harpsichord continuo*, RCM and GSM Baroque Orchestra, Catherine Mackintosh *director*.

March 18 THE RCM SINFONIETTA

conductor JOHN FORSTER

TCHAIKOVSKY Mozartiana (Orchestral Suite No. 4). NIELSEN Clarinet Concerto; Justin Osborne *clarinet*. MENDELSSOHN Symphony No. 1.

March 18 OPERA INFORMAL

STEPHEN OLIVER The Waitress's Revenge; sung by Siân Woodling, Helen Kucharek, Maxine Symons, Philip Salmon, Robert Boschiero, David Stowell and Mary Hill; Robert Carsen *director*. BRITTEN Gloriana, Act II, Scene 2; sung by Llinos Haf Williams, Sandra Porter, David Middleton and John Avey; Keith Burston *pianist*, Timothy Qualtrough *conductor*, Bryan Drake *director*. BRITTEN The Rape of Lucretia, Act II, Scene 2; sung by Mary Hart, Michele Hedge, Christopher Kirby, Laura Rowley, Mary Roberts, Erling Jensen and Nicholas Greenbury; Keith Burston *conductor*, Bryan Drake *director*.

March 19 OPERA INFORMAL

BRITTEN The Rape of Lucretia, Act II, Scene 2; sung by Sandra Porter, Susan McCulloch, David Middleton, Heather Keens, Mary Roberts, Erling Jensen and Bryan Secombe; Keith Burston *conductor*, Bryan Drake *director*. BRITTEN The Turn of the Screw, excerpts from Act I; sung by Jacqueline Nelmes and Patricia Mason; Stewart Nash *pianist*, Alec Hone *conductor*, Andrew Page *director*. STEPHEN OLIVER The Waitress's Revenge; by same performers as on March 18. BRITTEN Gloriana, Act II, Scene 2; sung by Maureen Roche, Mary Hart, Christopher Kirby and John Avey; Keith Burston *pianist*, Timothy Qualtrough *conductor*, Bryan Drake *director*.

March 19

CONCERT

to mark the 75th birthday of Elizabeth Maconchy

ELIZABETH MACONCHY *My Dark Heart* (first performance, commissioned by the RCM with funds provided by the Arts Council of Great Britain); Anne Richards *soprano*, Shaun Sellings *flute/alto flute*, Alan Garner *oboe/cor anglais*, Stephen Bell *horn*, Stephen Bryant *violin*, Russell Thackeray *viola*, Caroline Dearnley *cello*. NICOLA LEFANU Deva; Shaun Sellings *flute/alto flute*, Michael Whight *clarinet*, Julian Kershaw *bassoon*, Stephen Bell *horn*, Stephen Bryant *violin*, Russell Thackeray *viola*, Judith Evans *double-bass*, Amanda Truelove *solo cello*. ELIZABETH MACONCHY *My Dark Heart* (second performance).

REVIEWS

THE COMPLETE SONGS OF JOHN IRELAND (Stainer & Bell for the John Ireland Trust, 5 vols., £5 each).

It is good news for singers and students of English songs that John Ireland's songs are now again available in print, after, in some cases, many years of absence from the scene, and in one case, that of the James Joyce setting from the book put together by the O.U.P. in the early thirties, only briefly and exclusively printed in the first place and now a great rarity. The five slim volumes have been suitably edited by one of Ireland's pupils, Dr. Geoffrey Bush.

Ireland was a pupil of Stanford at the RCM for four years. Stanford had the reputation of being a severe and fiery teacher with a withering tongue, but he was a learned and correct academician, and in the early Ireland songs there is nothing which would have offended or startled his master. They started appearing in 1911. Though the *Songs of a Wayfarer* were not the most convincing of the Travelling Songs which appeared at that time, the most popular song that he ever wrote, *Sea Fever*, appeared in 1915 and it was to prove a very healthy and valuable song to the composer. No baritone was without it; and another such was *The Bells of San Marie* — strong, melodious and rhythmic. In 1918 two of his sweetest songs were published, *Spring Sorrow* (too sweet, perhaps) and *If there were dreams to sell*, a whimsical setting of Beddoes, nicely shaped.

It is when we come to the 1920s that Ireland's true voice, not quite like anyone else's, reveals itself. And it is in his settings of Housman that the quality is finest. *The Heart's Desire* was a bit earlier (1917), and before any others were printed there came one of his most satisfactory and balanced songs, the solitary setting of Aldous Huxley's *The Trellis*, and close to it the exultant positive extrovert *My true love hath my heart* (Sidney) whose opening bars he quotes in other songs. *The Land of Lost Content* is the most complete group or cycle which Ireland produced. Housman's personality was very near to Ireland's, the aching pessimism and yearning not without self-pity was perfectly matched in the two men's work. Ireland's self quotations from *The Trellis* and *My true love* give us a clue to his deep feelings which are displayed in the Housman cycle, which is, I think, finer than any of the settings of his contemporaries or near-contemporaries. Poet and composer were united in their expression of missed and unfulfilled happiness, of the longing for a state which was not to be reached, the never-never land of personal satisfaction without a shadow of guilt or bitterness. The last song of the cycle, *Epilogue*, is almost unbearably sad. Housman at least never attempted such a disastrous solution as marriage, which must have been so traumatic to Ireland, though mercifully brief. Ireland perhaps rid himself of some of the trauma in his *Songs of Friendship* of 1928, dark and searing as they are.

His last group is the 1934 *Songs Sacred and Profane* to various poets' work. Here in the settings of Sylvia Townsend Warner, Ireland has a chance to show what Dr. Bush happily calls his 'grittiness', which matches her tart intelligence pretty well.

In his earlier Hardy settings there are some characteristic passages — piano writing as well as vocal — passages which only Ireland could have written, but I don't find in them the freedom or spontaneity of the Housman cycle. It is the songs which belong to the decade after the first World War which will keep Ireland's name longest alive in the world of English song. In those years, I believe, Ireland was visited by what Housman thirty years earlier had called a continuous excitement.

PETER PEARS

THE TRUE DARK, by Bernard Stevens (Roberton Publications £4.00).

This is a cycle of ten songs, the poems of which are taken from *The Map* by Randall Swingler.

The work tends to resemble a vocal cantata in that none of the songs can be lifted out for individual performance, and indeed Stevens' instructions contain six *attaccas* and only three *pausas*. The titles provide a useful overall understanding of the text, from the first song

'Comet Silence', through 'The Clash of Murderous Day', 'The Tide of Night', 'All Sound Disintegrates', 'The Birds Know This', to the final in-voi and coda, 'Dear Comet Silence — In The Last Failable Projection'. The end flourish comes on the words Glory and Ecstasy, where the music enters the *fff* band.

As one would expect from this composer, there is no surplus fat in his setting and the words are aptly reflected by a vocal part ranging from recitative and quiet atmospheric legatos, to full-blooded sounds in the top dynamic range.

The singer must have a voice covering a large compass, low to top A, with a tessitura which is consistently high. Although the set is presented in the bass clef and was first performed by a baritone, there seems to be no reason why a strong mezzo-soprano should not add it successfully to her repertoire. Two attributes are necessary: a love of the English language, and a strong rhythmic sense in order that some complicated patterns may be accurately and confidently negotiated.

The piano part is difficult and here a strong player with good projection is essential.

Contrary to most contemporary songs, this cycle is easier to listen to than perform and very much worth a place in the second half of any recital programme. Well sung, it will make an enjoyable initial impact on the audience.

GORDON CLINTON

THE CAMBRIDGE CLARINET TUTOR, by Paul Harris (Cambridge University Press, £2.95).

SIGHT-READING AND TECHNIQUE FOR STUDENTS, TEACHERS AND PERFORMERS ON CLARINET, by Norman Barker (Moorcroft Publications, £4.95, also available in editions for brass and other woodwind instruments).

I have never met a wholly self-taught clarinettist, but I am prepared to believe that such a one could exist. However, he must have used a tutor, in the sense of a book of instructions, if only to save himself hours of experimentation. One wonders, though, how necessary a tutor is to the normal pupil who takes regular lessons from a good teacher, given that he certainly needs carefully graded pieces to play, and given that these are cheaper and more convenient when bound together in one volume.

Paul Harris's tutor is only 65 pages long, and its material takes the student up to scales of four sharps and flats, covering three octaves. It is therefore necessarily sketchy, and one would question whether it was worthwhile spending any space at all on 'Preliminaries' (i.e. basic principles) when they are so brief. Can 'Forming an Embouchure' really be explained in four lines, or 'Intonation' in six? Obviously the Tutor is a book to be used by a teacher along with other material, and the author endorses this view himself by suggesting supplementary material for each stage of his work.

The strength of the Tutor lies in two areas. Firstly, the stages of progress are well defined, and the student is presented with the hurdles he must overcome in a logical sequence. The basic principles, although so brief, are sound, and will at least give the student some support between lessons. Secondly, the music for the student to play is excellent, especially the pieces written by Paul Harris himself. They show imagination, style and a light touch which will make them a joy for young pupils to play.

Norman Barker's book breaks new ground and, although it too suffers from being brief, deals with a subject which, to my knowledge, has never been properly examined in print, certainly never with wind players in mind.

Starting from the premise that a great many technical problems are in fact reading problems, Norman Barker sets out to teach a pupil to read music with the same fluency as he reads a newspaper. He explores the techniques which good sight readers take for granted, and which poor readers wrongly attribute to some special gift. A measure of this book's usefulness is how obvious Mr. Barker's points seem once he has made them. How many of us, for example, realise how much we make ourselves rush by forcing the eye ahead of the fingers, when we should concentrate instead of holding the fingers back *behind* the eye? Speedy assimilation of scale and arpeggio figures are dealt with expertly, although some of the harmonic analyses are a shade devious, and perhaps not strictly necessary.

Norman Barker's qualifications for writing this tutor are explicit — he is a professional player with a lifetime's experience in symphonic, commercial and popular music. His living, like that of many of us, has depended on his ability to sight-read but, unlike many of us, he has paused to find out how he does it. The results are in this book, and I cannot recommend it too highly.

COLIN BRADBURY

PRINCIPLES OF PIANO TECHNIQUE AND INTERPRETATION, by Kendall Taylor (Novello, £5.50).

For a long time there has been a need for a book on Piano Technique and Interpretation, which is primarily directed towards the serious student at College level and the professional teacher, who also requires some stimulation of thought when dealing with the everyday problems of teaching.

Mr Taylor has planned the order of important points he wishes the reader to consider very carefully, giving convincing explanations in meticulous detail of basic techniques, which until they are mastered, cannot become the key to free the imagination and give positive interpretative quality in performance.

His introduction, covering a preliminary survey from Bach to Beethoven, gives a brief background of the move towards equal temperament and the gradual development of techniques and styles, as keyboard instruments advanced during this period. Basic movements and touches are related to the principles of good tone production in a simple table before each process is taken individually, concisely explained and rationally analysed, often with musical extracts from the repertory to assist the reader's own practical researches.

The importance and essential emphasis on training and acute aural awareness for textural blending, balance, tone control, etc. is fully covered in the third chapter, with the ideal aim of eventually *hearing* what the eye actually *observes* from the page away from the instrument. Attention is given to scale and arpeggio playing, finger patterns and processes relating to the keyboard geography, accentuation and articulation in this chapter.

The author moves on to the art of shaping phrases, punctuation, with rhythm as the fundamental ingredient indivisibly tied to physical sensation and movement. Cross-references to passages from the Classical and Romantic Composers add substantial support for his reasoning and explanations.

Apart from the last section containing much practical advice on practising, the preparation of works, sight-reading, memorization, etc. the rest of the book is devoted to a deep study of how composers use and design structure, form and modulation to help convey mental images to the mind of (pianist) musicians, so that they can expand their own artistic insight and intuition. It is only then, after the absorption of as much solid fact as possible, that one can begin to come close to understanding and sensing how a composer feels about his own work.

I found this section extremely thought-provoking and enlightening, and must applaud Mr Taylor not only for his wide range of knowledge, but also for his beautiful command of the English language in his sensitive presentation of his ideas.

Finally, on reflection, there could have been more direct references to the art of pedalling. Acoustics vary so much in different concert halls and practice rooms; also one must be so perceptive to the variety of foot responses to the wide dynamic resources and pitch levels of the piano, if one is to fully enhance all the other disciplines involved in the preparation for performance. The importance of studying from the best possible edition of works *must* be supported; however, a warning too about pedal markings which are so often imprecise in connection with where the dampers are supposed to be at rest on the strings. *Ped. ** is misleading in the musical illustrations in this book (see Nocturne in D flat, Barcarolle* of Chopin, and Exs. 157 and 159). 1———1 1———1 is a more positive marking as it can be directly associated with the actual notation (foot down after harmony bass note, foot up on new bass harmony note), as it is a mirrored reflection of what the dampers, controlled by the pedal, are doing at the same time. The ear, as we all know, is the spontaneous and final judge as to the required degree of the control over clarity, especially in legato pedalling circumstances.

I am sure many pianists and teachers will derive much benefit and satisfaction from studying what Mr Kendall Taylor has to say in this excellent book, and I fully recommend and endorse this worthy contribution from one of the most mature and experienced teachers in this country.

PETER ELEMENT

* Bars 8, 9, 10 and 11.

ESSAYS IN MUSICAL ANALYSIS, by Donald Francis Tovey (OUP, 2 vols., £4.50 each paperback, £9.50 each hardback).

Why, when a wealth of diverse new analytical techniques have broken open our formal musical boxes and sharpened our dissecting knives so that nothing can be taken for granted, should we read, re-read, Donald Francis Tovey? Why entrust ourselves to this self-confessedly Pickwickian figure who shepherds us through the concert repertoire with the impatience and dogmatism of a minor public school headmaster in charge of a reluctant

museum party, rambling Edwardianly, pausing to cluck, dismiss, sympathise and digress with a self-confident immunity to criticism which would make even our smuggest reviewers blush? Arrogant, unfair, partisan, superficial . . . or is he?

A largely oral tradition of disapproval has managed to persuade many of us to laugh knowingly at the very mention of Tovey, without having read a word of his writings, and it has become fashionable to dismiss him as antiquated, charmingly 'period', on the strength of other people's misquotations. I used to bristle with indignation when I saw the same ridiculous aphorism dished up with great relish in various places: '... if you want Wagnerian concert music . . . why not try Bruckner?' In context, as I shamefacedly realised arriving at page 255 of *Symphonies and Other Orchestral Works*, this extremely sarcastic remark is directed neither at Wagner nor Bruckner. One assumes a great deal too much, particularly concerning Tovey's supposedly standardized approach to sonata principle. He may be intensely irritating, he may often be wrong, but he is never stupid. Even a brief perusal of this new edition of the essays will reveal a young, energetic, vital mind completely absorbed in the contemporary concert scene, constantly questioning, wondering, worrying at established critiques.

These two volumes, by Tovey's own admission, do not constitute either a reference book or a system of criticism nor, I feel, can they properly be called a compendium of analytical essays. Even the most extended entries began life as programme notes, but their most exciting quality is that they are very reluctant programme notes indeed. Writing on the *Tristan* prelude, Tovey's impatience with the space allotted to him infuriates and tantalises; after an extraordinary comparison with a Bach prelude, he merely resumes a rather tetchy chronicle of events. The famous essay on Beethoven's Ninth Symphony bursts completely through the programme binding, touching on the problems of dimension and medium with stunning insight, meandering annoyingly through favourite quotations and digressing with one of his most patronising formulae: 'the trouble is . . .'. This condescension grates most of all in the introduction, where the disgruntled author's preparation of his dim-witted average 'music-lover' for an explanation of basic musical terms is utterly unforgivable. We grudgingly read on, however, because what he has to say about fugue is cogent and his ruminations on proportion and temporal dimension in sonata form are fascinating.

One of the most seductive aspects of this jumble of value-judgements, criticisms, descriptions and musings is that Tovey brings the musico-intellectual climate of an era vividly into focus. Numerous laconic foot-notes offer clues to scholarly wrangles, reactions to concerts, attitudes and prejudices (amongst the most amusing of these are the 'nonsense' comments, directed against himself, on the notes for Brahms' Requiem in *Concertos and Choral Works*). Partly then, a 'period piece', but even the most hostile reader will be unable to suppress a congratulatory smile at such prophetic gems as this: '... the infuriating quality of Mahler's music is particularly antiseptic against snobs, though perhaps it cannot prevent the rise of Mahlerite snobs.' Likewise, a cursory glance at 'Haydn the inaccessible' will show that Tovey's championship of Haydn, and his wrath at the uninformed criticism of his contemporaries, were far in advance of his age.

Alphabetical order of works is merciless in exposing contradictions, inconsistencies, repetitions and duplicated quotations which begin to read rather like jokes written into lecture notes, enjoyed only because each new set of students is prepared for them. But these are books to be dipped into — they are entertaining, irritating, challenging and they contain, wedged in between the irrelevances, a great deal of insight and information.

On the cover of both these books one regretfully discovers the following: 'For this new edition the essays on works no longer in the repertory have been dropped.' Having read the list of omissions, I protest that the string orchestra version of the *Grosse Fuge* is very much alive and kicking. Did the editors turn perhaps to Tovey's sententious half-page on fugue in his book on Beethoven for reference? With or without the *Grosse Fuge*, however, these two volumes are compulsive, if pleasantly uncomfortable, armchair reading.

ANNA BARRY

FREE COMPOSITION (Der Freie Satz), by Heinrich Schenker, translated and edited by Ernst Oster (Longmans, £20).

The aim of all inquiry is knowledge. Practical gain may result from knowledge, but the knowledge must precede the possible gain and itself follow research. From the earliest times philosophers have tried to explain why the world and its constituents are as they are and how they came to be so. Moreover from their initial observation of many unrelated phenomena they have inexorably moved to find some underlying unifying substance or idea that could not only connect phenomena, but give them significance. Whether it was the water of Thales, the atoms of Empedocles or the Ideas of Plato, all display the attempts of inquiring man to

explain his environment by the reduction of the many to a few and by the move from surface difference to underlying similarity. The ultimate aim of such inquiry is to find that element which underlies all elements and from which all phenomena spring. This ultimate unity would enable man to understand his world as it is and attribute value not arbitrarily but correctly. This search therefore for unity permeates all science and philosophy from the creation myths to the present day, and has more or less been to the fore at all times.

In German nineteenth century philosophy, a child of the Greeks if ever a philosophy was, the search for an all-embracing unity was paramount. The complexity of its findings reflects the multifariousness of the elements that had to be included. Once found, however, whether it be the Idea of Hegel or the Will of Schopenhauer, it was presented as the inevitable consequent of an unmistakable reality. Though they used reason they wrote like scientists, confident that each point presented 'irreducible and stubborn facts'.

It is against this background that one must assess the writings of Schenker. He writes dogmatically because once the truth of his basic theory was discovered he did not feel that he needed to defend it but expose it. He writes elusively and often aphoristically, because a good deal of what he wrote he initially dictated to his wife. The result of this process is that the toughest parts of this book read like flashes of light rather than sustained illumination. The present book, though Schenker's last, was thought of as the third part of his work on counterpoint, which in turn was part of a continually evolving process of thought.

Heinrich Schenker (1868-1935) was not only a child of German Idealism but also an inheritor of the conservative Viennese musical life in which he lived. Admiring and encouraged by Brahms, he was steeped in the contemporary enthusiasm for early music, manuscripts and autographs, and edited a number of works himself. He was also a talented composer and pianist, and it was from all these that his special type of musical criticism and eventual theories emerged.

From the breadth of musical knowledge, he wanted to explain the coherence of great music and to find whether this rested on eternal laws. Anxious to know whether value was an agreed custom or a demonstrable fact, from his observations he formulated a theory that accounted for the excellence of music from the character of music itself. In Nature he observed the overtone series which gave birth to the triad and the perfect cadence. Thus the nature of the material of music determined an automatic hierarchy with certain notes being more fundamental than others, and the foundation of all chords being the bass. Simple as this may seem at first, his great achievement was the range of consequences that he drew from it. Behind all great works of musical art he maintained lay this background and from this arose all the elaborate and distinctive embellishments that form the surface — or foreground — of music. Just as human beings are all different but share their humanity, so great works of musical art are different but share their common derivation. All criticism he felt had heretofore concentrated on the surface character and had not related this to an underlying unity. It had often been merely fanciful description, not real interpretation. There had been therefore no justification for the praise or condemnation afforded a piece, nor grounds on which to educate musicians and listeners. Accidentally some writers had come close, notably C.P.E. Bach in his *Versuch*, but none had realised the full implications of the theories that he now saw.

New ideas needed new presentation, and Schenker devised a new way of displaying his ideas with a graphic, derived musical notation. By the use of this notation, a set of symbols and an accompanying commentary, he wished to demonstrate his analytical findings. In various places he published specific analyses. Elsewhere — for instance in *Der Freie Satz* — he attempted to show his theories and illustrated these with extracts from an enormous range of music. The most important aspect of Schenker's analyses is the underlying idea, not the means of presentation, behind all the graphic notation.

The new translation of *Der Freie Satz* is the work of many hands. *Der Freie Satz* was not published in Schenker's lifetime and was not even finally checked by him as he died before this could be done in 1935. It took twenty years of gestation while Schenker worked out its fundamental theories on voice-leading derived from the practice of strict counterpoint. The original edition, therefore, was published hurriedly in 1935 as a kind of tribute to its author, and perhaps to ensure some circulation before the dark times that lay ahead. A revised version by Oswald Jonas was published in Vienna in 1955, and this is a translation of that edition. The original translator, however, Ernst Oster, died before the final version of his translation had been published, so a number of further emendations and inclusions were made by its final editors and translators, John Rothgeb and Gerald Warfield. The work has benefited greatly by this steady revision, since it is well indexed, and has a number of extremely helpful introductions and recommendations about how to read the book (especially by Allen Forte). Moreover the book is beautifully produced in two boxed volumes, so that the musical examples can be read at the same time as the text which supports them. All has been done to enable the reader to study this book carefully and thoroughly. Obviously criticisms can always be made of translations, and English readers may be less happy than American with

some words and phrases. This seems a small obstacle to understanding the ideas it contains.

Schenker will always have his detractors. There are those who do not like the rigour of German scholarship or its wide-ranging references. There are those who think that no such hierarchy of tones or musical elements exists, or distrust the attempt to seek one. Schenker's ideas of course are not final and without fault (despite their occasional apocalyptic and emphatic tone), partly since there is no definitive version of them by him. His books seem like explorations that are often more suggestive than conclusive. There are logical inconsistencies, and later scholars have not only sought to amend these but to add to the original. This however should not dissuade the thinking musician from encountering his ideas, nor diminish his intellectual achievement. Perhaps no great philosophical system can last for ever, and a philosopher is measured by later ages more by his mental attainment and power to stimulate than to persuade. At present Schenker is receiving a great deal of attention and forms the bedrock of many university courses. The theories are being discussed and the attitude to music of many people is being changed. Even the gentility of English letters has been invaded by the monumental seriousness of his ideas. *Der Freie Satz* is the largest and most comprehensive work of Schenker's in English. It is a work of great intellectual achievement. It commands our attention. It is an important book.

R. B. SWANSTON

BOOKS, MUSIC AND RECORDING RECEIVED

Mention in these lists neither implies nor precludes review.

BOOKS

Norman Barker: Sight-Reading and Technique for students, teachers and performers on Clarinet (Moorcroft Publications £4.95).

Paul Harris: The Cambridge Clarinet Tutor (Cambridge University Press £2.95).

Kendall Taylor: Principles of Piano Technique and Interpretation (Novello £5.50).

Sir Donald Francis Tovey: Essays in Musical Analysis (Oxford paperbacks 2 vols. £4.50 each)

MUSIC

George Thalben-Ball, Harold Darke, Herbert Howells, Francis Jackson, Arthur J. Pritchard, Bernard Rose, Eric Thiman and W. S. Lloyd Webber: The Hovingham Sketches (Banks Music Publications £2.50).

Anthony Herschel Hill: Toccata Eroica for organ (Roberton Publications, £2.50).

Marco Pallis: Divisions upon a ground for viols (Thames Publishing £6.00 complete set) Eight Part-Songs (Thames Publishing £1.50).

Mary Plumstead: Close thine eyes (Roberton Publications 50p)

Henry Purcell: Five Movements arranged by S. Drummond Wolff as a Suite for Organ (Roberton Publications £1.00).

Bernard Stevens: The True Dark — song cycle for baritone and piano (Roberton Publications £4.00).

RECORDING

C. H. H. Parry and G. Thalben-Ball: I was glad (Antiphan £5.25)



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